VOGUE

AN EYE TOWARD AUTUMN:

NEW COLOUR HANDBOOK
OF
FURS-FABRICS-SHOES

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
August 1, 1949
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries
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Shoes Bonwit Teller

© *1949, Mary Grey Hosiery Mills, Bristol, Va..*

VOGUE TRADE EDITION

AUGUST 1

An eye toward autumn: a showing of furs, focal point to which our "colour handbook" of fabrics and shoes is keyed. Showing, too, a new regard for jersey in three weights; worn three ways. News: taupe . . . many-faceted, early selling colour.

HOW TO USE THIS ISSUE—

★ *Vogue says: "Little fur overcoat: important silhouette"**

"FURS IN THE FASHION PLAN" (pages 54 through 67) . . . fresh thinking on colour, on shape in furs. To watch, to buy: the 28 to 38-inch coat, straight or belted; the wrist-length jacket; the full-length coat. Notables: our cover, red moleskin cardigan to sell as a useful extra; blue, "busy alternate" to other coats . . . here in a finger-tip broadtail; "SEALSKIN SHORTCOATS: TWO LENGTHS" (pages 62 and 63); full-length news in silver-beige seal and taupe broadtail. Stress "SMALL FURS, LATE-DAY AND LATER" (pages 64 and 65). "MINK: GREAT AND SMALL" (pages 66 and 67). N.B.: furs *minus* shoulder pads.

VOGUE SUGGESTS: *to sell grey, taupe, beige, blue and red furs . . . utilize Vogue pages to colour-key ready-to-wear and shoes to furs for August promotional windows. To sell "Furs in the Fashion Plan": place sales stress on a fur as the major investment in an entire wardrobe. In windows, display furs as the focal point; feature their colour and/or silhouette.*

★ *Vogue says: "It's a year for jersey"**

"THE WOOL JERSEY SUIT" (page 81) . . . two sales-wise jersey suit versions: one with "velvet additions", the other with a tweedy taupe top. "NARROW JERSEY" (page 100) . . . news: dinner gown, pleated forever. "NEWS WITH NEWS: JERSEY WITH SATIN" (pages 76 and 77) . . . the good look of separates: salient in two-piece late-day dresses with jersey tops and late-day satin skirts. We suggest that you promote all three jersey phases (and more) in this, the year for jersey.

VOGUE SUGGESTS: *a window with a trio of mannequins: the first wearing a jersey suit; the second, after-five jersey with satin; the third, a jersey dinner gown. The card VOGUE SAYS: "It's a year for jersey."* (If you have many, many jersey fashions, expand this idea to an entire front bank of window.)*

★ *Vogue says: "Taupe for town, for country, for transition"**

"TAUPE WITH VELVETEEN" (pages 82 and 83) . . . a very much this-season pair; winning applause independently of each other, too. As separates, they "add up to intentional-looking totals"; to a sales plus. Check your stocks for a counterpart to "THE TAUPE WOOL SUIT" (page 80).

VOGUE SUGGESTS: *feature taupe as a basic colour such as black or brown. Plan counter displays of several taupe combinations—this copy, VOGUE SAYS: "Put-yourself-together in taupe separates." Show Vogue open to pages 82 and 83.*

*REPRINTS OF THESE QUOTATIONS MAY BE ORDERED WITHOUT CHARGE, SEE PAGE 6, THIS TRADE EDITION.

and don't miss . . .

"NEWS IN CLOTH" *and* "NEWS IN PRICE" *(pages 104 and 105) . . . the look of camel's hair: newly significant as a colour and a look. "CALIFORNIA SUITS" (pages 98 and 99) . . . good-selling standbys. "WAFER-WEIGHT TWEED" (page 112) and "TWEED DRESS WORN THREE WAYS" (page 113) . . . three ways to promote/wear/accent the same dress with news in its menswear pattern. "YOUNG FASHIONS: YOUNG PRICES" (pages 108 through 111) . . . four-page market report of young fashions for "country day to city evening". VOGUE'S eye-view of the autumn slant—hats.*

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WATCH LATE-DAY CLOTHES FOR

When to promote is as important as *what* to promote—and traditional answers aren't infallible this year. Consider the sales lost early last autumn on late-day clothes. Stores and manufacturers were unprepared when customers, late in August and early in September, wanted clothes for a "big" dinner, a wedding or for the college "rushing" season. Reviewed here: a few good examples of late-day clothes available, as we go to press, for almost immediate delivery.

CRÊPE WITH GLITTER
Bur-Mil's tissue crêpe with rhinestone buttons. Teal, plum, green, others. Sizes 7-17, #540, $16.75. Delivery: August
JR. GUILD FROCKS, INC.
847 West Jackson Blvd., Chicago

OTTOMAN COAT-DRESS
Shawl-collared dress of rayon ottoman. Brown, moonstone blue, cranberry. Sizes 7-15, #452, $17.75. Delivery: August
MAIRELL JR.
530 Seventh Avenue

JUNIORS . . .

EYELET-EMBROIDERED TAFFETA
Strapless dress of eyelet taffeta over plain taffeta. Black over red or green. Sizes 9-15, 10-16; #436, $22.75. Delivery: August
FRED PERLBERG, INC.
525 Seventh Avenue

STRIPED TAFFETA: BIG-EVENING DRESS
(Below) Woven-stripe rayon taffeta. Grey, chartreuse, fuchsia. Sizes 9-15, #216, $22.75. Delivery: August
JUNIOR FORMALS
498 Seventh Avenue

STRAPLESS SATIN, "FISHNET" CARDIGAN
(Right) Rayon satin with wool net cardigan. Black only. Sizes 9-15, #7603, $16.75. Delivery: August
JUNIOR ACCENT, INC.
1418 Broadway

All prices quoted are wholesale.

EARLY SELLING

SHEER WOOL DRESS WITH JACKET
(Right) Short-sleeved wool crêpe dress, passementerie trim on jacket. Mink brown, black, purple, others. Sizes 12½-26½, #613, $26.75. Delivery: August

HERBERT LEVY, INC.
237 South Market Street, Chicago

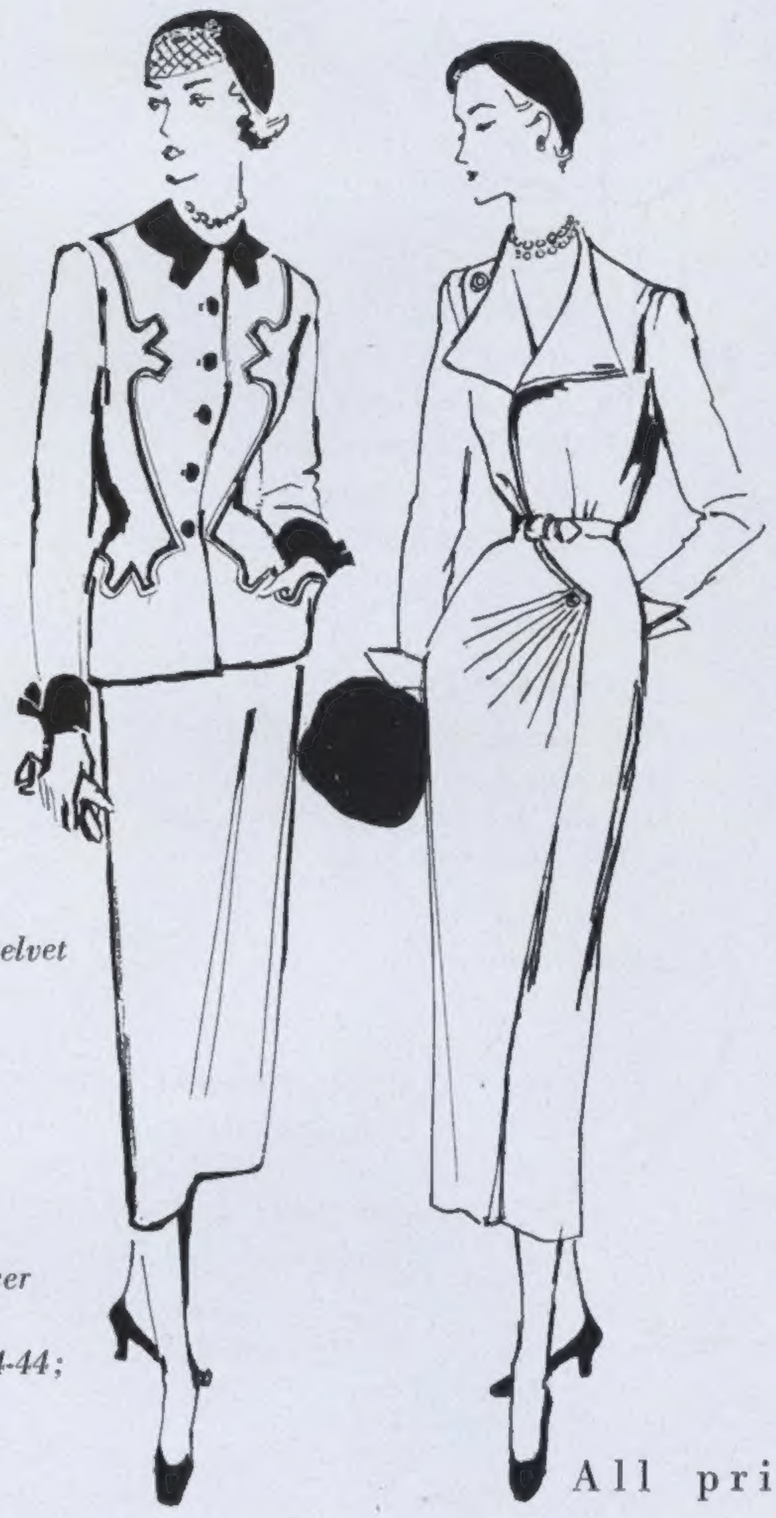
LACE ON CRÊPE
(Extreme right) Rayon crêpe dinner dress, lace gilet and trim on peplum and drape. Black only. Sizes 14-40, #162, $59.75. Delivery: August

FRED GREENBERG, INC.
550 Seventh Avenue

WOMEN'S . . .

VELVET BLOOMS ON FAILLE
American Silk Co. rayon faille dress with jacket. Appliquéd velvet flowers. Black only. Sizes 14-38, #359, $79.75. Delivery: August

TAYLOR IMPORTING COMPANY, INC.
15 West 47th Street



SOFT SUIT: VELVET TOUCHES
(Right) Hafner bengaline suit with velvet collar, cuffs. Black, brown, navy blue, dark green. Sizes 12-40, #1538, $69.75. Delivery: August

NORBERT JAY, INC.
15 East 53rd Street

SHEER WOOL: BOLD DETAIL
(Extreme right) Botany "Tilda" sheer wool. Wisteria, claret, pink pewter, African brown. Sizes 14½-26½, 14-44; #202, $35.00. Delivery: August

DOCTOR DRESS COMPANY
847 West Jackson Blvd., Chicago

FABRIC IS THE FASHION

AFTER FIVE

New fabrics, new textures in favourite cloths, are setting the pace for all of autumn fashion, may well be the promotional springboard for autumn sales of late-day fashion in misses', women's and junior departments.

PLAN ON:

Ottomans . . . new-coming, important.

Taffeta . . . crisply-shaped, sometimes shirred; coin-dotted, metallic-striped, eyelet-embroidered.

Satin . . . jacquards in the fashion foreground; rayon-with-wool combinations news.

Velvet . . . (and velveteen) good by itself; a plus when added to another cloth.

Nets . . . cottons and nylons, embroidered, sequined.

Woollens . . . jersey combined with satin, taffeta; sheer woollens with velvet touches.

All prices quoted are wholesale.

AFTER-FIVE CLOTHES *(continued)*

MISSES . . .

VELVET SUIT
(Below) Two-piece suit of velvet. Black, navy blue. Sizes 10-18, #245, $49.75. Delivery: August

EISENBERG & SONS, INC.
222 West North Bank Dr., Chicago

BANDED OTTOMAN
(Below) Rayon ottoman. Black, bark, ginger brown, winter navy, green. Sizes 10-18, #204, $23.75. Delivery: August

ZWEIG-TALMACK, INC.
530 Seventh Avenue

TAFFETA WITH VELVET
Apron-back dress of rayon taffeta; velveteen collar. Black only. Sizes 10-20, #4963, $14.75. Delivery: August

INTERNATIONAL DRESS CO., INC.
1400 Broadway

SATIN SUIT
(Left) Slim suit of wool-and-rayon satin. Black only. Sizes 10-20, #366, $59.75. Delivery: August

FRED A. BLOCK, INC.
222 West North Bank Dr., Chicago

BRIGHT VELVETEEN
Princesse dress of Merrimack velveteen. American Beauty, gold, emerald, others. Sizes 10-16, #908, $19.75. Delivery: August

KAY SELIG, INC.
1385 Broadway

ASYMMETRICAL LINES OF CRÊPE
Satin-backed rayon crêpe dress. Black, taupe, skipper blue. Sizes 10-18, #277, $26.75. Delivery: August

VARDEN DRESS, INC.
530 Seventh Avenue

SHELL-TUCKED TAFFETA
Scoop-necked dress of yarn-dyed taffeta. Brown, black, slate blue, others. Sizes 10-16, #4979, $49.75. Delivery: August

SAMUEL CHAPMAN, INC.
530 Seventh Avenue

All prices quoted are wholesale.

MISSES . . .

OTTOMAN: STRAPLESS, JACKETED
Rayon ottoman dress, waist-long jacket. Black only.
Sizes 10-16, #939, $19.75.
Delivery: August

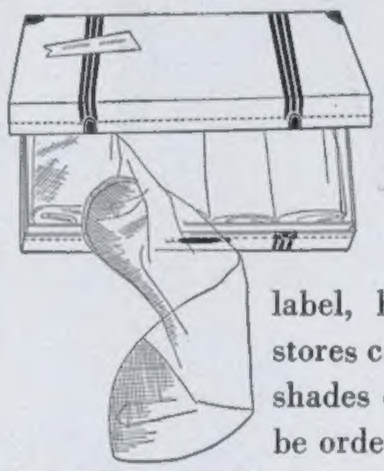
SHEILA LYNN, INC.
1400 Broadway

SHIRRED CHIFFON
(Below) Shirred bodice, full skirt. Black, brown, melon, navy and royal blue. Sizes 10-16, #235, $39.75.
Delivery: August

MISS AMERICA CORP.
530 Seventh Avenue

"As we go to press"

STOCKINGS PACKED FOR SALES



From Shannon Hosiery Mills: a back-to-school and/or gift idea for stocking promotions. "Suitcase" boxes, with Shannon label, hold three pairs of stockings; stores can pack them with a wardrobe of shades or three of the same. Boxes may be ordered at $.09 each (prepaid) from local Shannon Hosiery salesmen for early August delivery.

VELVETEEN WITH PIQUÉ
Cheney velveteen dress in black, brown, navy blue with white piqué collar. Sizes 8-18, #1633, $29.75. Delivery: August

FILCOL, INC.
108 West 39th Street

TAFFETA: CAPED FOR EVENING
Yarn-dyed rayon taffeta evening dress with attached scarf-cape. Scarlet, royal blue, emerald green, others. Sizes 10-16, #151, $29.75.
Delivery: August

JACK HERZOG & BRO., INC.
530 Seventh Avenue

PLEASE NOTE: This Trade Edition of Vogue is available to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

LACE OVER SATIN
(Above) Red or gold Bur-Mil satin skirt; black Chantilly lace sleeves, overskirt; black Crompton-Richmond velvet bodice. Sizes 10-16, #721, $35.00.
Delivery: August

REICH-GOLDFARB & CO., INC.
530 Seventh Avenue

All prices quoted are wholesale.

Additional copies of this Trade Edition are available at $1.00 for fifty. Order from Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N.Y.

To sell fashion, quote

VOGUE

Use these quotations in your advertising and/or on your own window or departmental cards.

YOUR RELEASE DATE:

August 3rd

These "Vogue Says" cards may be ordered without charge

a. on 16" by 20" unmounted display sheets

b. on 12" by 15" mounted display cards

c. on 5" by 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (8/1)

VOGUE SAYS: *"Blues: on the fashion palette"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Small furs: growing more important"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Full-length fur coat: always important"*
a ☐ *b* ☐

VOGUE SAYS: *"Camel's hair as a colour"*
a ☐ *b* ☐

VOGUE SAYS: *"It's a year for jersey"*
a ☐ *b* ☐

VOGUE SAYS: *"Taupe for town, for country, for transition"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"New tweed: crisp, buoyant, unbulky"*
a ☐ *b* ☐

VOGUE SAYS: *"Velvet touches off autumn's news"*
a ☐ *b* ☐ *c* ☐

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

To sell furs: the colour, the shape

VOGUE SAYS: "Colour in the fur fashion plan"
VOGUE SAYS: "Navy blue finger-tip broadtail: busy alternate"
VOGUE SAYS: "Navy blue broadtail has a kinship for many colours"
VOGUE SAYS: "Fur news: beige family"
VOGUE SAYS: "Mink: great and small"
VOGUE SAYS: "Sealskin shortcoat: late-day, all day"
VOGUE SAYS: "Fur cardigan: very much of-this-moment"
VOGUE SAYS: "Red moleskin cardigan: useful extra"
VOGUE SAYS: "Furs steeped in colour"
VOGUE SAYS: "Small furs: late-day and later"
VOGUE SAYS: "Small furs can complete a costume"
VOGUE SAYS: "Important: beltable furs"
VOGUE SAYS: "Taupe broadtail: news in shape, in shade"
VOGUE SAYS: "Grey Persian jacket: curved, fitted, belted"
VOGUE SAYS: "Season's shortcoat: free-falling; beltable"

To sell autumn colour

VOGUE SAYS: "Colour: first in the fashion plan"
VOGUE SAYS: "Browns: beautiful and many"
VOGUE SAYS: "In the fashion plan: a whole gold sequence"
VOGUE SAYS: "Taupe: open colour, many tones"
VOGUE SAYS: "Taupe: good as black, good with black"
VOGUE SAYS: "Reds in a season given to colour"

To sell jersey fashions

VOGUE SAYS: "Velvet marks jersey, this-season"
VOGUE SAYS: "News in the midst of news: narrow jersey"
VOGUE SAYS: "Jersey top: five o'clock skirt"
VOGUE SAYS: "News: jersey pleated forever"
VOGUE SAYS: "News with news: jersey with satin"
VOGUE SAYS: "Contrast idea, late-day: jersey with satin"

To sell autumn fashion

VOGUE SAYS: "West Coast suit line: long, slim, casual"
VOGUE SAYS: "Wear a tweed dress several ways"
VOGUE SAYS: "Tweed: important with furs and pearls"
VOGUE SAYS: "Tweed dress: brisk with a helmet, a puff of scarf"
VOGUE SAYS: "Velveteen: a best fashion this season"
VOGUE SAYS: "Put yourself together in taupe separates"
VOGUE SAYS: "Taupe and velveteen exchange pretty compliments"
VOGUE SAYS: "Street length: new five o'clock skirt level"

To sell young fashions

VOGUE SAYS: "Velveteen in a lick/panel/whole skirt"
VOGUE SAYS: "Young jacket-dress: reasoned for changing weather"
VOGUE SAYS: "Young undercoat dress: warm, pretty, simple"
VOGUE SAYS: "Young cardigan plan: all-year, all-occasion"
VOGUE SAYS: "Good little dress: good young fashion"

George Platt Lynes

Short Persian . . . long-range view.

Gleaming, brocade-rich . . . a feeling of grandeur to the unrestrained flare
. . . a Bendel Original Fur Fashion designed to
adjust to varied silhouettes, endless needs.
From our custom-order fur collection.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Exclusive but inexpensive! Left: A dress to which you can proudly add your smartest jewels. Swathed hipline, fishtail tiered back. In black or brown rayon crepe. Sizes 10 to 20. About $30. Right: The new coat dress with dolman sleeve. In uncrushable Ratine faille, in black, taupe, teal, brown. Sizes 10 to 18. About $25. Write for store name.

Aywon Dress Co., Inc., 525 Seventh Avenue, New York 18, N. Y.

S. F. A. Exclusives: New jerseys urban and suburban. David Crystal eases the heather wool into ribboned cardigan lines. Foreground: 2 versatile parts. Back: one piece, pleats. Neutrals, 10 to 20. 29.95. Sportswear Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

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Vol. 114, No. 2
Whole No. 1832

Greer's Grand Occasion . . . In the news, in the know, in the 28 Shop®

Marshall Field & Company

Chicago

$395

HURRELL PHOTOGRAPH—HAT BY MR. JOHN

Lilli Ann

· of san francisco

does wonderfully satisfying autumn suits like this...all the jackets with custom-tailored innerbodies to insure beautiful lines, all the skirts half-lined to hold their shape. This one in finest sheen gabardine has a very exciting pocket-and-tab routine, stunning yoke, fore and aft, superlative finish as in all Lilli Ann suits...comes in wonderful new fall colors and black ...about seventy dollars...at Carson Pirie Scott & Co., Chicago ...and fine stores everywhere.

"of san francisco"...city of sophisticates and superlatives...of longest bridges and suddenest hills, and fairest flowers and smartest women.

FOR NAME OF STORE NEAREST TO YOU, WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

Peck *and* Peck

Palumbo

Unbeaten and untied—a glorious BRAEMAR imported from Scotland's shores

Lacy stripes deftly circle a field of softest cashmere to rate the victory cheer of the season. Another of our famous Braemars that so definitely belong on the campus, and just see the winning colors! Maize, blue, light gray, white, in sizes 36 to 40, 22.95

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INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

Archer
Nylons

...for Lovely Women

RISË STEVENS

The voice of Metropolitan Opera Star Risë Stevens has sung its way into the hearts of millions. Selected as one of "America's Best-Dressed Women" by eminent fashion authorities, Miss Stevens prefers classic, simple fashions which Sophie so well interprets for her. Archer exquisite nylons are her hosiery choice for every costume.

Archer Mills, Inc., Columbus, Ga....New York Office: Empire State Bldg.

**Look for the Archer Neline . . . Reg. U. S. Pat. Off.*

Portrait by Cecil Beaton

AMERICA'S BEST-DRESSED WOMEN WEAR ARCHER

in Southern California at the BROADWAY

LOS ANGELES
HOLLYWOOD
PASADENA
CRENSHAW

Carmel takes imported John Barr tweed to tell fall's important fashion story: tweed pleated and flared, handled loosely as silk over a narrow slice of skirt. Pungent greens and bittersweet, filliped with fringe. $175.

HAT BY SALLY VICTOR

Maxi

introducing an exotic scent...wonderful for furs...made and sealed in France

Maximilian
I

the edwardian...
in
HOLLANDER
featherlite brand
persian
broadtail

Holt, Renfr

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20 west 57th street
new york

the dauphin...
in
MATARA
ALASKA SEALSKIN
with
somali leopard
cravat

ew & Co. Ltd.
CANADA

"BOTANY"

BRAND FABRICS

1889-1949 • 60 YEARS OF BOTANY SERVICE

GILBERT ORIGINALS'

coup for the new season: A city suit as slim as a stiletto, its beautifully vertical lines smartly softened by a set-in belt. The fabric, rich "Botany" Brand Marchan,® a lustrous virgin wool. Junior sizes 7 to 17, misses' sizes 8 to 18; about $70.00. Fashions in "Botany" Brand fabrics can be seen in fine stores throughout the country, all wearing the famous checkerboard label. For store nearest you, write Dept F-92 a, P. O. Box #538, Botany Mills, Inc., Passaic, New Jersey.

• the fabric comes first •

"BOTANY" BRAND
MARCHAN
ORIGINAL BY Gilbert

Look for the "Botany" Brand Label on Products for Men, Women and Children

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Photographed in the Botany Building, New York

Hat by John Frederics

Gilbert DESIGNED IT!

Carson

Pirie

Scott & co Chicago

The Costume by Trigere...

■ NORTH ROOM, FOURTH FLOOR

Ingber

TREASURE HUNT

Majestic handbag with lush folds and golden accents. In Forstmann Venetian Colors ...taupe, grey, green, wine, black, brown, and navy broadcloth. **About $12.95** plus tax. Also in black, brown, and navy Skinner's rayon-and-wool faille. **About $10.95** plus tax. At fine stores everywhere.

"the best thing on your arm"

Ingber

PHILADELPHIA 34 NEW YORK 16

All softness and femininity from its graceful,
sweeping lines to its mink-toned squirrel
collar that frames your face with flattery.
Its elegance lies in its simplicity of
design, its rich venetian broadcloth fabric.
Sizes 10 to 18. About $95.
At one leading store in your city.
The House of Swansdown,
500 Seventh Avenue, New York 18, N. Y.
Morris W. Haft & Brothers, Inc.
Swansdown

by Paul Parnes

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Doop's
East Orange, N. J.

Juilliard woolens

HAT BY JOHN FREDERICS

"fine fabrics
are the
foundation
of fashion"

Juilliard's HEARTHSTONE TWEED in Sizzling Red. Its textured beauty does honor to the fitted coat by Philip Mangone. Watch for this superb new tweed in Fall's important designer fashions and by-the-yard. For stores, write to A. D. Juilliard & Co., Inc., 40 West 40th St., New York

Juilliard
100% VIRGIN WOOL

GENE FENN
HAT BY MR. JOHN, INC.
DIAMONDS BY HARRY WINSTON

Queenly elegance in Cairo . . Tehran . . Paris . . ever radiant in her coat of

regal natural color **Emba* Silverblu Mutation Mink** *by Ralph Marano*

Russeks, New York *The Dayton Co., Minneapolis* *Frost Bros., San Antonio*

*® *Consult your furrier for further information about Emba Silverblu Mutation Mink • Mutation Mink Breeders Association*

It's FUTURAMIC!

a costume by Pauline Trigère

Pauline Trigère has designed this ultra-smart Futuramic ensemble expressly for autumn motoring in the sparkling new Oldsmobile.

*Futuramic "98" 2-Door Club Sedan with "Rocket" Engine. *Hydra-Matic Drive standard equipment on Series "98" and "88," optional at extra cost on "76." White sidewall tires optional at extra cost.*

Just the touch of your hand to the wheel . . . just the touch of your toe to the gas pedal . . . and you'll know you've discovered the most thrilling car on the road. For *this is the car* with a new kind of power—"Rocket" Engine power that's *swift* and *smooth* and *silent. This is the car* that's wonderfully new and different to drive! So nimble—alert—so eager to answer every command. It has the incomparable ease of Hydra-Matic Drive*—the comfort and safety of the Body by Fisher. *And this is the car* with a new kind of beauty . . . fresh, clean Futuramic lines that make you the target for everyone's eyes. So try a "Rocket" Engine car—and you'll want to make it yours forever.

"The New Thrill"

FUTURAMIC

OLDSMOBILE

DIVISION OF GENERAL MOTORS

Splendor of the
rare Fischer sort....
the colour is champagne! Wondrous
pure silk satin, a molded bodice and hem of
hand run Alençon-type lace.
All gentle grace... in an Autumn garden
of rich hues: champagne, coral,
orchid, pink, dove, maize, blue, nude,
white or nile green. Sizes 32 to 38.
At the nicest stores everywhere.
Heavenly silk lingerie by Fischer

RUSSEKS DESIGN STUDIO MINK

THE PRINCE ALBERT SMOKING JACKET . . . significantly interpreted in royal pastel mink by Russeks Design Studio's own Ralph Marano...skillfully crafted in our workrooms on the premises...and specially priced for our August collection...

Russeks

NEW YORK • BROOKLYN • CHICAGO

Look for the
"Botany" Brand Label
on Products for
Men, Women and Children

• the fabric comes first •

MARCHAN THE MAGNIFICENT . . . gabardine of glowing color, smoothest surface, staunchest service . . . a "Botany" Brand fabric of manifold charms. An attribute to any costume, Marchan, like all "Botany" Brand fabrics, can be found in the finest fashions, at the finest stores everywhere . . . all wearing the famous checkerboard label.

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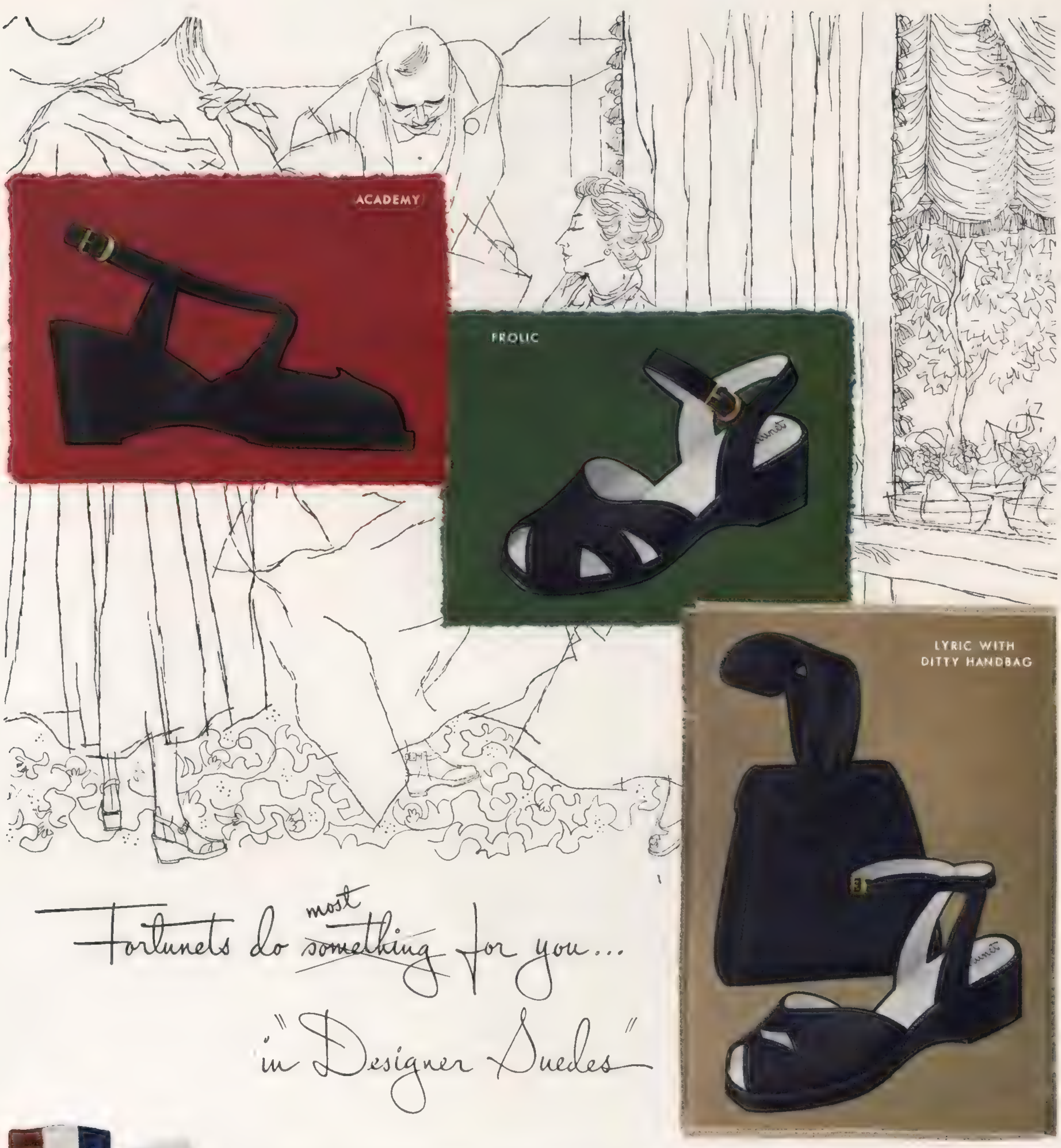

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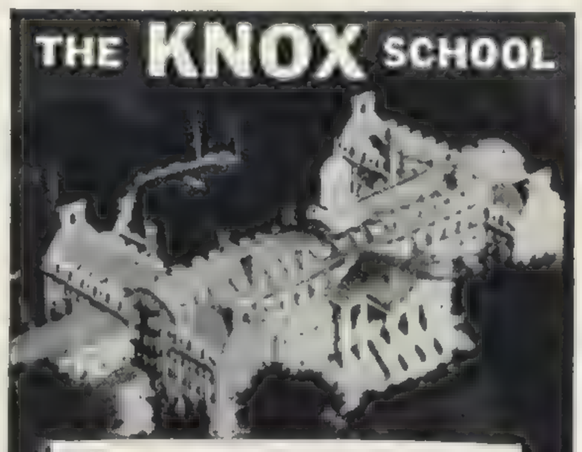
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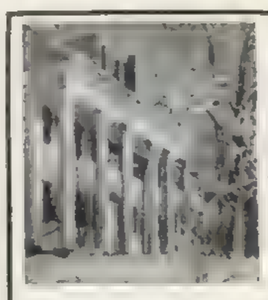

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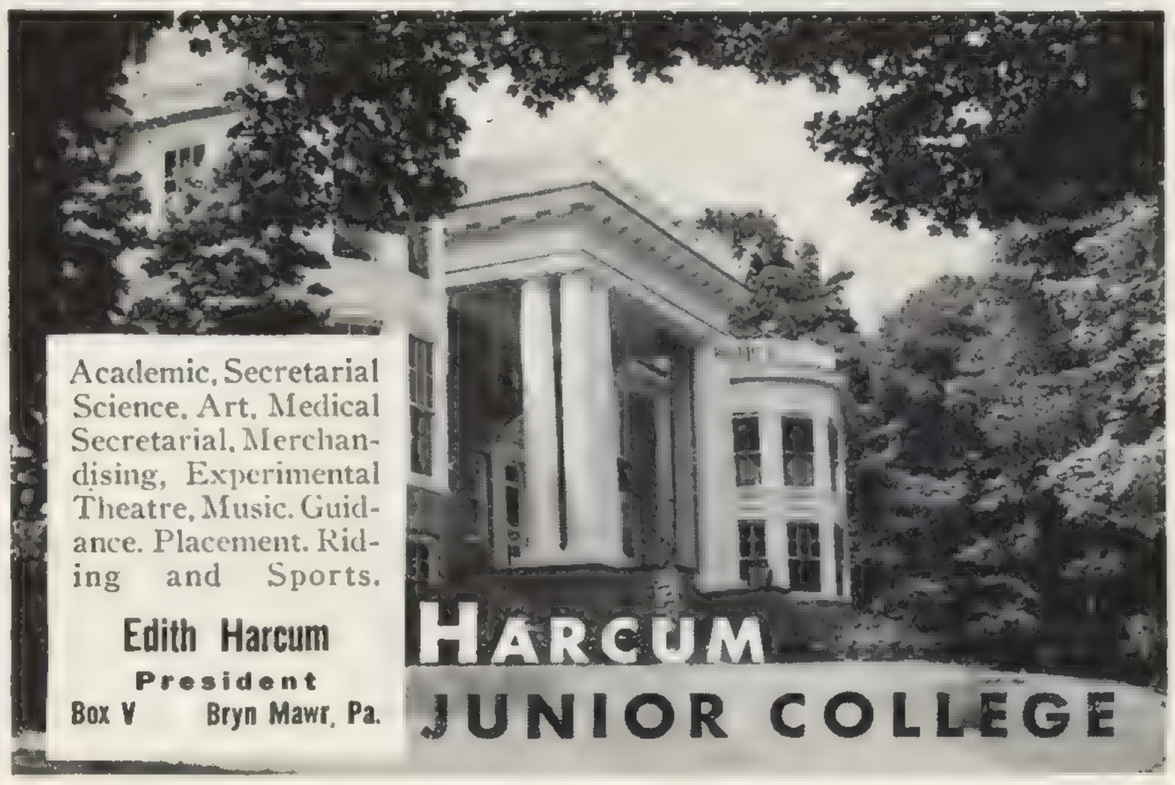

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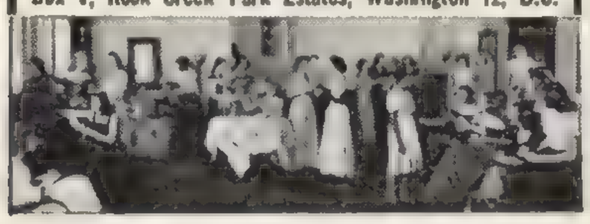

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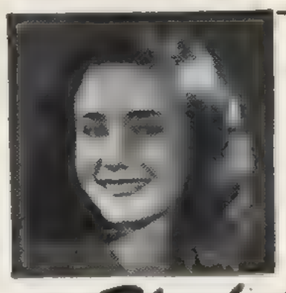

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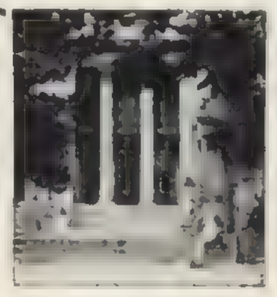

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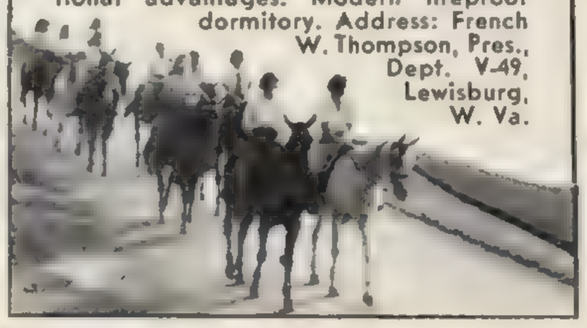

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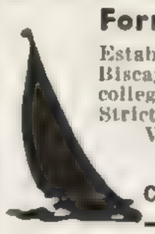

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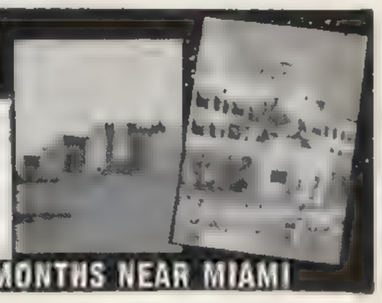

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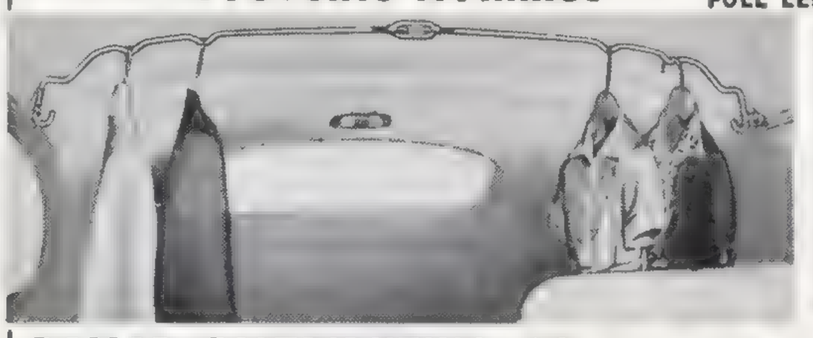

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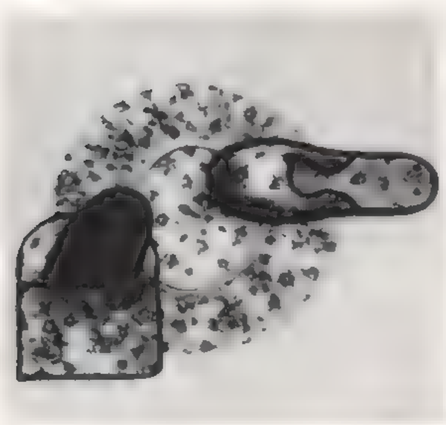

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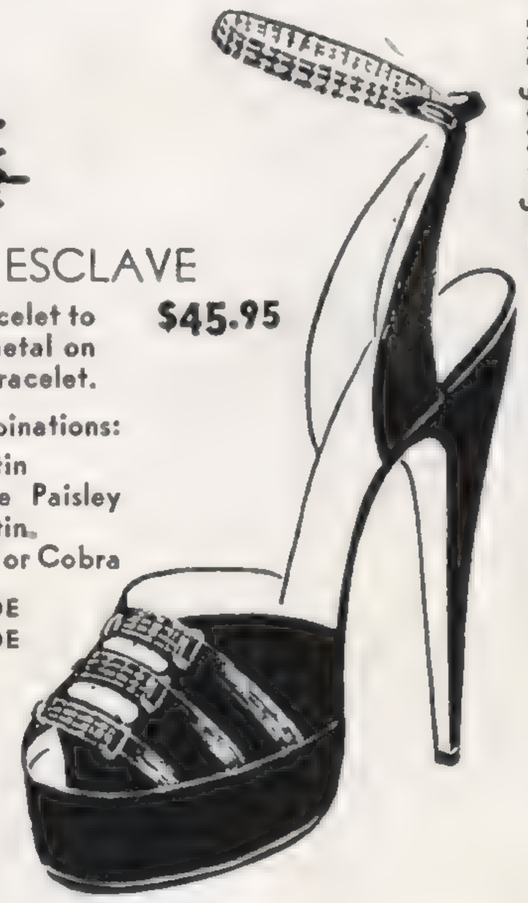

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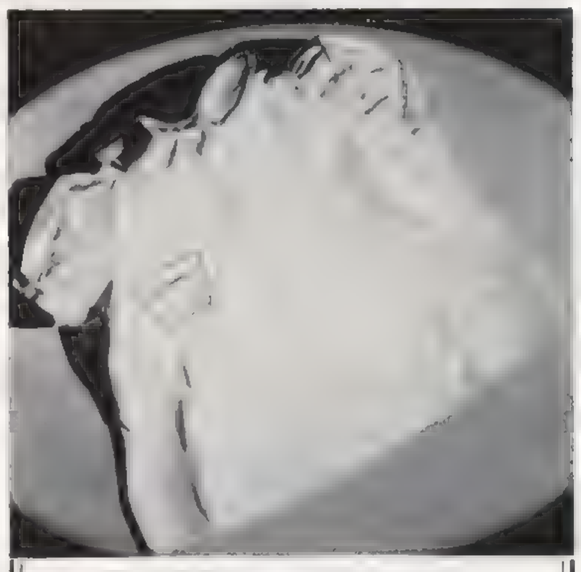

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RAWLINGS

COVER: New, wonderful, the red moleskin cardigan (Hollander-dyed). To wear casually, endlessly, day or evening. (More about it on page 56.) Esther Dorothy; The Blum Store; H. P. Wasson. Cotton broadcloth shirt, by Korday; Lord & Taylor. Big pseudo-pearl earrings, by Richelieu; man's Burmel handkerchief; both, Altman. The "Camellia" lipstick by Charles of the Ritz.

VOGUE

INCORPORATING VANITY FAIR

AUGUST 1, 1949, CONTENTS

Fashions with an eye toward autumn

Vogue's eye view of the autumn slant—hats 53
Furs in the fashion plan 54–56
Plans for taupe—furs, fabrics, shoes 56–57
Plans for blue—furs, fabrics, shoes 58–59
Plans for beige—furs, fabrics, shoes 60–61
Sealskin shortcoats, two lengths 62–63
Small furs, late-day and later 64–65
Mink great and small 66–67
News with news: jersey with satin—dresses 76–77
The all-taupe suit 79
The taupe wool suit; the wool jersey suit 80–81
Taupe and velveteen—separates, dresses 82–83
California suits 98–99
Narrow jersey—evening separates 100
News in cloth. News in price—coats 104–105
Young fashions; young prices 108–111
Cardigan news summary; the under-coat dress; fashion marks in velveteen; new word of jacket dress
Wafer-weight tweed 112
Tweed dress worn three ways 113
Vogue Designs for Dressmaking from the Paris couture . . . 106–107

People and Ideas

Country house life in the Scottish Borders. By Captain McEwen of Marchmont 68–75
My psychosomatic bank balance. By Peggy Sumner Menkel . . . 78
Toscanini—six rehearsal sketches 84–85
People are talking about . . . in New York, in London, in Paris . . 86–89
Primer for amateur painters. By Alexander Liberman 90–93
The private lives of public books. By Alice S. Morris 94–97
Dark wood: linear design 101
A flick of colour—men's handkerchiefs 102–103
Joe Carter's golf trap. By Thomas W. Phipps 114

Special Departments

Vogue's School Directory 28–37
Discoveries in Beauty 44, 48
Shop Hound 46–47

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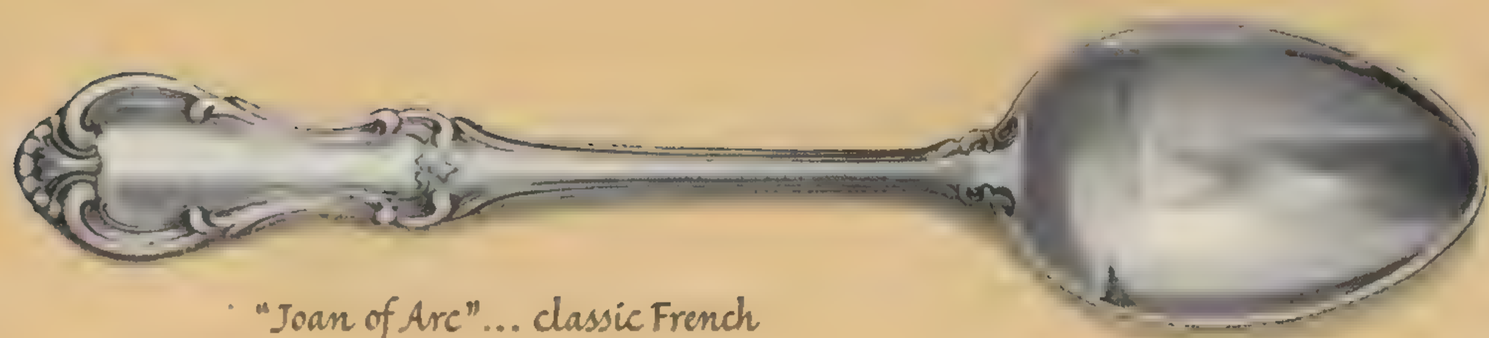

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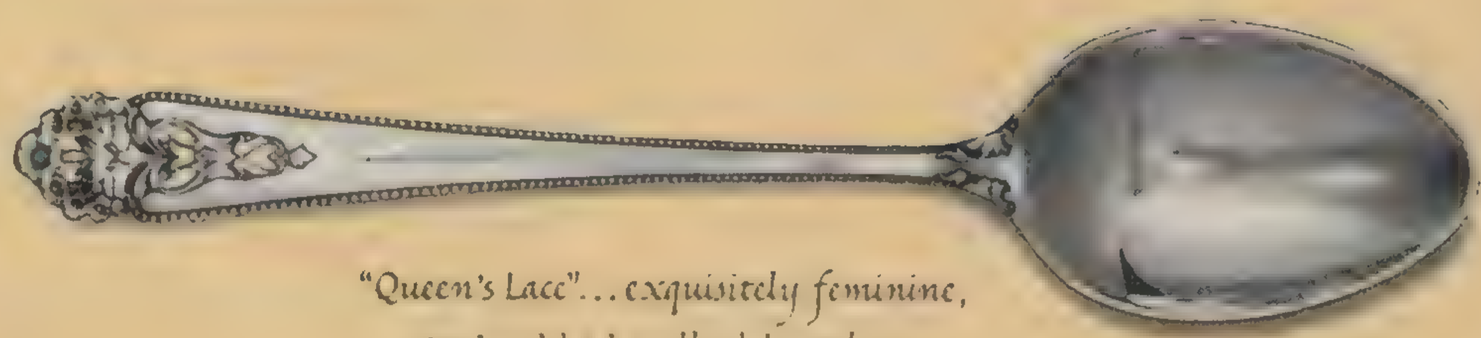

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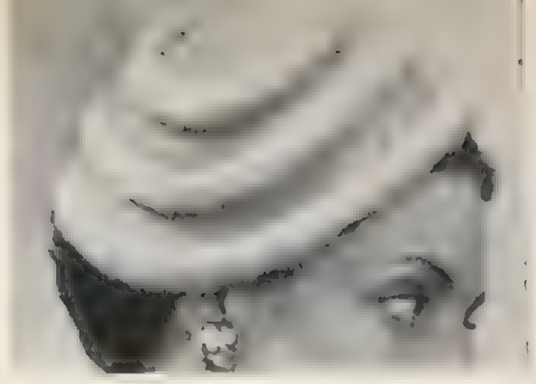


2

3

4

VOGUE'S

eye view of the autumn slant

A slant is something you'll wear this autumn—rejoicing, anchored with a pin, a veil, or by the pure adhering shape of the hat itself. Perhaps a crescent over your cheek, an arc over the crown of your head, a slight curve materialized in velvet, in beaver felt. A quicksilver shape which does almost anything except balance evenly on your head like a good-little-girl's-hat.

Which particular slant extols *your* particular slant of eyebrow, nose, or chin is between you and your hat-lady, but figure for yourself that there are a felicitous 180 degrees of possible slant to choose from.

These little shapes cleave to your head so slightly, so closely, that you forget you have one on. (Absent-minded women will certainly send up a verifying hand once in a while—just to make sure.) These little "slants" have angles, point. The angle might be the precise slant at which you set your cap; or the thin, elegant shoot of feather angling off (like a diagram of motion on a physicist's blackboard). The point might be the crown of your hat; the double-take of beaver felt embossed with more-of-the-same. Except for the as-we-go-to-press Paris hat, No. 4, by Albouy, all these hats are on the following pages in this issue. 1. page 64; 2. page 63; 3. page 62; 5. page 65. The Vertès sketch, the Archetype Slant.

5

FURS IN THE FASHION PLAN

First in the fashion plan, the fashion palette, for here comes a season given to colour. A whole gold sequence. The browns, beautiful and many. The reds, from scarlet through garnet and plum. Taupe as an "open colour," in many tones. Camel's hair as a colour. The greys of wool jersey, of thin tweed; Oxford grey. A mossy green; a deep green. Blues, winter navy to much-brighter-than.

And because there is, this season, a new feeling for colour, in cloths and leathers—even in furs—your own fashion plan may need a special compass. On the next six pages we have keyed groups of the new fabrics and new shoes to the colour of that major investment, the fur coat. On later pages in this issue, more colour, more pointing of the new directions for autumn fashion plans.

On these two pages, this season's four most important fur coat silhouettes:

1. THE BELTED JACKET, about wrist-length, shown on the opposite page.
2. THE SHORTCOAT, also about wrist-length, but free-falling, beltable (the top sketch on this page).
3. THE LITTLE OVERCOAT, 34 to 40 inches long. Example sketched, one of Alaska sealskin, the cuffs and collar scrolled with braid, the pockets high and slit. No shoulder pads. This is by Maximilian.
4. THE FULL-LENGTH COAT, always important for deep-winter warmth, newly important over the dresses with elaborated skirts, for a floating panel or a side-sweep of drapery looks a little "busy" under a short coat. The full-length coat sketched, black Alaska sealskin, with a tiny collar rising from a big yoke of a collar. By De Leo; Bonwit Teller. *(See next page.)*

Opposite page: The fitted and belted fur jacket, curved as softly as if it were tweed. To wear as a suit jacket with a skirt and a blouse, or as a topcoat over a slim dress. Natural grey Persian lamb jacket, $1,375 plus tax; Revillon Frères. Tweed beret with its own tweed scarf, $37; Hattie Carnegie. White doeskin-finished lambskin gloves, by Aris, $6; Best's. Gold earrings from John Rubel.

2. The shortcoat

4. The full-length coat

3. The little overcoat

1. The belted jacket

FRANCES MCLAUGHLIN

PLANS FOR TAUPE

FURS IN THE FASHION PLAN *(continued)* In addition to the luxury furs lastingly in fashion (broadtail, mink, sable, marten, ermine), there are, this season, at the other end of the price scale, many less expensive furs that many smart women like and wear. The newest, sealskin from the South Pacific; moleskin, which takes so well to a dip in the dye pot; raccoon, usually sheared; hair seal, bleached; civet; two favourites of long standing continued, seal-dyed muskrat, broadtail-processed lambskin. Each of these is properly present and welcome in many a sound fashion plan. SMALLER NEWS: Outstanding in the not-so-big-as-a-coat group of furs, the cardigan, at its newest on the cover of this issue, in red, in moleskin. Endlessly useful because it can be worn over almost anything, almost anywhere, from slacks in Palm Springs to a dinner dress in Paris. As nearly non-seasonal as anything of fur can be, the fur cardigan is also very much of-this-moment, very much in the new fashion plan. So, too, is the Small Fur, muffler to cape, growing more important every season. With a small fur added, a wool suit becomes a winter costume, a late-day dress looks beautifully completed (see pages 64 and 65). Any woman who has ever owned one knows that the small fur buys-its-way in hours on your back.

Opposite page: Russian broadtail coat with news in its shape and its shade. The taupe tone is by nature, not dyed; the shaping—stiffened, pointed collar, puffed sleeves, slanted, padless shoulders—by Maximilian. With a coat of this elegance: jewels, a velvet-y cloche, white gloves (you'll see them often this autumn); such fabrics, such delicate shoes as you see on this page. Taupe velveteen cloche; John Frederics. White glacé kid gloves by Kislav; Best's. Cultured pearl earrings and bracelet, the jewel on the hat, all Verdura. "Golden Red" lipstick, Germaine Monteil.

Below, new shoes and fabrics keyed to the taupe broadtail coat.

a. Rayon-and-wool ottoman, by Skinner; 42" wide, $5 a yard; McCutcheon's.

1. Cut-out suède sandal by Newton Elkin. About $26; Lord & Taylor.

a

1

2. Openwork suède shoe by Palter DeLiso, $23; Jay-Thorpe.

b. Rayon surah, by Bur-Mil, 45" wide, about $2 a yard; Bloomingdale's.

2

b

c

c. Damask-dot satin made by Hafner of Bemberg rayon; 50" wide, about $8 a yard; Lord & Taylor.

Closed sandal, suède, by Evins. About $33; I. Miller; I. Magnin.

3

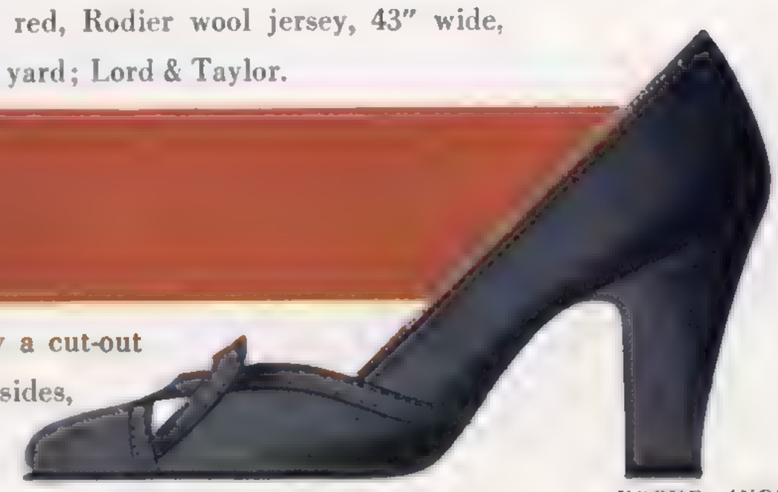
RAWLINGS

RAWLINGS

Planned for the coat of blue fur, *above*, the pin-check wool, *below*, 56″ wide, by Varel; deep red calfskin shoes as a note of colour contrast. Shoes, about $28; Delman.

Another plan: red dress, black shoes. This red, Rodier wool jersey, 43″ wide, about $11 a yard; Lord & Taylor.

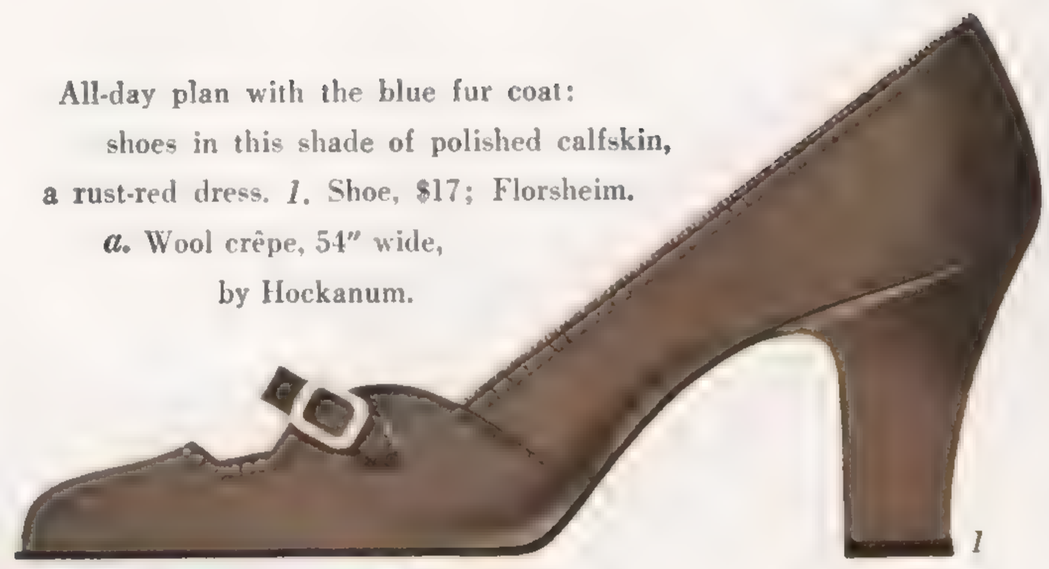
Suède shoe, lightened by a cut-out design, a dip at the sides, $24; I. Miller.



PLANS FOR BLUE

Opposite page: Broadtail-processed lambskin in navy blue, a colour that has been creeping quietly into the fur world the past two or three seasons. Not meant to be a one-and-only winter coat, this, finger-tip-length, could be a busy alternate to a warm cloth coat or another fur one. On these pages, six new fabrics, six new shoes, picked for their kinship with the blue fur. The coat, Hollander-dyed, $795 plus tax; Esther Dorothy; Hutzler's; The Lindner Coy. Flanged cloche, Lilly Daché. Doeskin-finished lambskin gloves by Superb, $9; Lord & Taylor. "Opal Light" lipstick, Marie Earle. Chair, Robsjohn-Gibbings.

All-day plan with the blue fur coat: shoes in this shade of polished calfskin, a rust-red dress. *1.* Shoe, $17; Florsheim. *a.* Wool crêpe, 54" wide, by Hockanum.



1

a

Another plan, playing green against blues: *b.* Worsted jersey, 54" wide, by Hopkins.

2

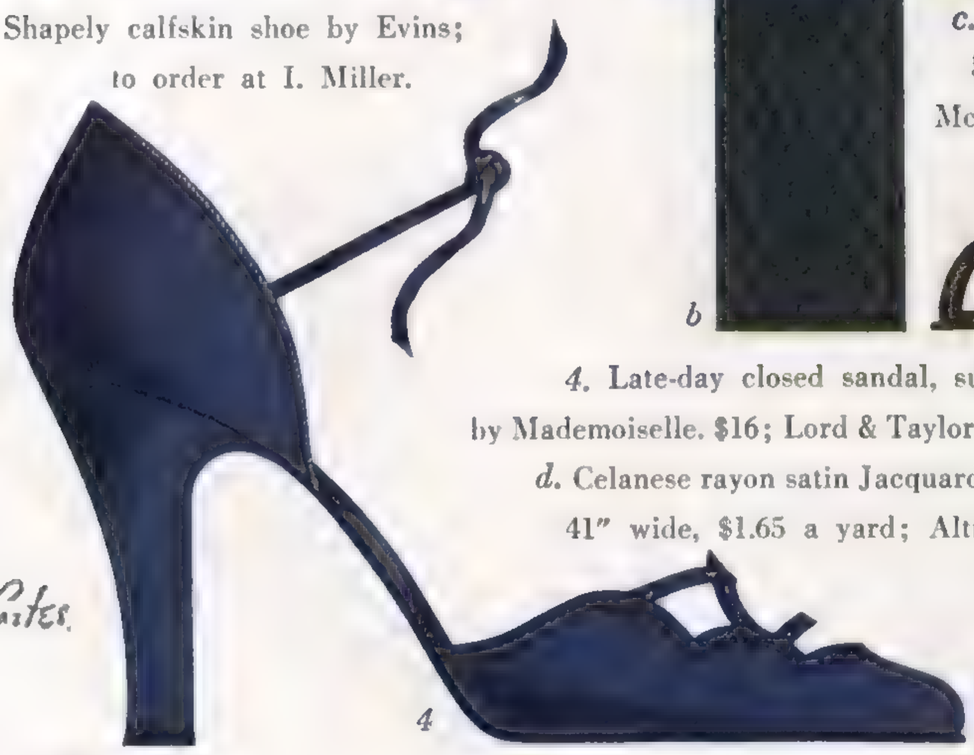
b

Late-day plan: dress of blue taffeta; shoe, a tracery of brown suède. *3.* Trellis-vamp shoe by Newton Elkin, about $25; Lord & Taylor. *c.* Silk faille taffeta by Bianchini, 51" wide, $12.50 a yard; McCutcheon's.

3

c

2. Shapely calfskin shoe by Evins; to order at I. Miller.



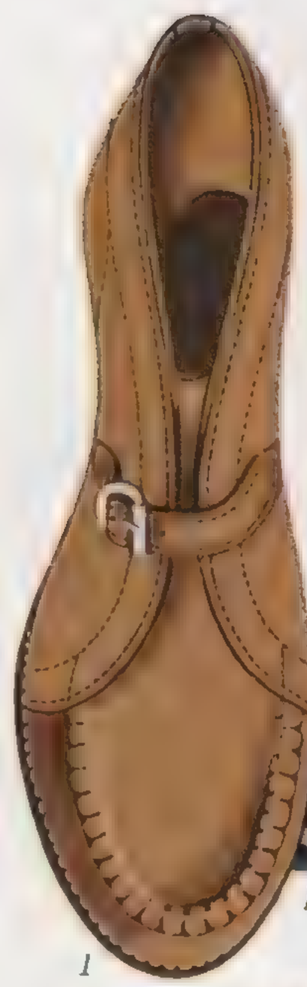
4

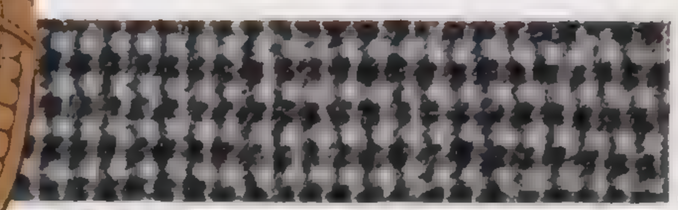
4. Late-day closed sandal, suède, by Mademoiselle. $16; Lord & Taylor. *d.* Celanese rayon satin Jacquard, 41" wide, $1.65 a yard; Altman.

d

PLANS FOR BEIGE

Opposite page. Fur news in the beige family: hardy Labrador hair seal bleached to a pale tint. Here worn loose—a great, casual, town-and-country coat, tweed-piped, with a big box pleat at the back; as handsome snugged in by a belt, by rolling the collar up close, showing the slope of the padless shoulders. To order at Penizek. Skirt of Cereý wool tweed, $15; gloves, doeskin-finished lambskin, by Bacmo, $9; both, Lord & Taylor. Gold-plated earrings and necklace, by Coro; Altman. "New Pink" lipstick, by Lady Esther. Keyed to the coat, the new shoes and the samples of new fabrics on this page.

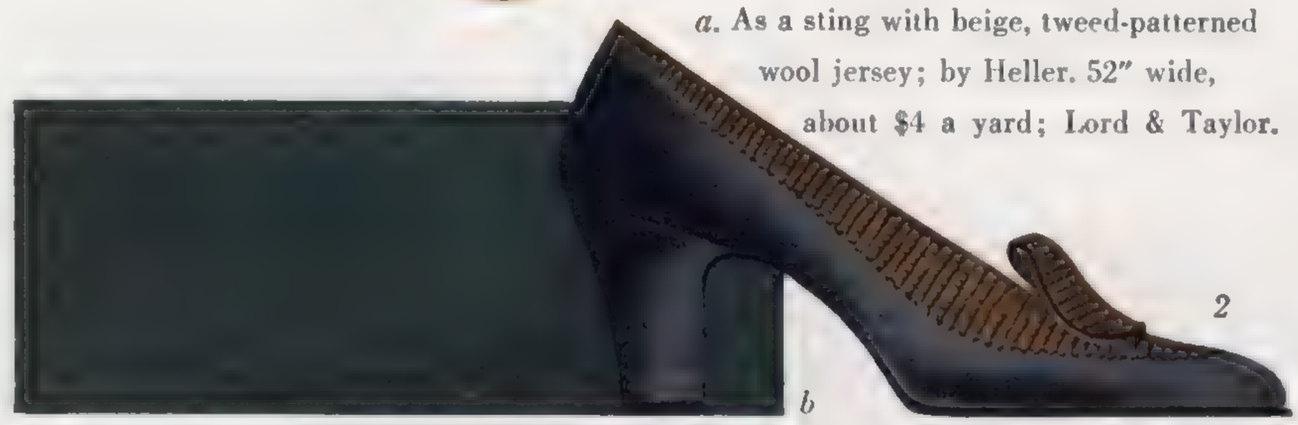




a

1. Calfskin country shoe by Sandler of Boston, $9; I. Miller; Harzfeld's.

a. As a sting with beige, tweed-patterned wool jersey; by Heller. 52″ wide, about $4 a yard; Lord & Taylor.



b

2. City-country shoe, made in Belgium of calfskin and lizard, $50; Henri Bendel.

b. Deep green wool flannel, by Botany, 54″ wide, $5 a yard; Stern's.

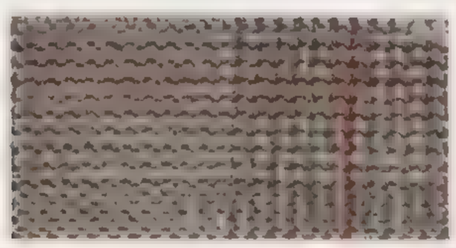
3. Cordovan leather soft-toed shoe for town or country, by British Walkers. $19; Bonwit Teller.

c. Glenurquhart plaid worsted, 57″ wide, by Milliken.

d

e. Red velveteen by Merrimack, 36″ wide, bright idea with shoe 3 or shoe 4.

c



4. Oxford tie (good to see again) for town and country. In cognac-brown calfskin, by Hill and Dale, $16; Lord & Taylor.

d. Orange wool jersey to make a fine glow with beige, with brown. 46″ wide, by Hopkins.

RAWLINGS

SEALSKIN SHORTCOATS: TWO LENGTHS

Here, in Alaska sealskin, two shortcoats, one for late day, one for all day; two lengths, equally important. *Opposite:* The 26-inch coat, braid scrolled. For luncheon at one o'clock, over a wool suit; dinner at eight, over a faille dress. The coat, $900 plus tax; the slanted cap, velvet with ball-braid, made to order; the longish beige gloves; cultured pearl earrings; all, Bergdorf Goodman. (Photographed outside the Hotel Plaza.) *Below:* The 28-inch coat, brown, beltable, with high pockets, a rolled shirtband of a collar. By Alice Orovan. $795 plus tax. Jeanne Tête pebble-in-the-pond cloche, $35. Both, Gunther-Jaeckel. (Photographed in front of Marino Marini's bronze "Horse and Rider" in the Italian exhibition at the Museum of Modern Art.)

FRANCES MCLAUGHLIN

SMALL FURS: LATE-DAY AND LATER

Here, the keynote of the new late-day-and-later look for this autumn: the small elegant fur with the short elegant dress. *Opposite:* Handkerchief-scarf of Russian ermine from Russeks. The side-hat; Irene of New York. Long gloves, by Van Raalte, in mat rayon jersey, to wear crushed down; Lord & Taylor. Scarf, hat, also Neiman-Marcus; Bullock's-Wilshire. *Above:* Natural ranch mink cape with shawl collar; made-to-order velvet hat, by Tatiana du Plessix. Both, Saks Fifth. *Below:* Cape of Russian broadtail, 28 inches deep at the back, with tucks radiating from the collar; Hollander-dyed. By De Leo; Bonwit Teller; Garfinckel's. The dinner beret, by Lilly Daché. All photographed at "Tradition-or else."

FRANCES MCLAUGHLIN

AT THE ST. REGIS HOTEL

Above: Waist-length bolero with this season's pliant shoulders, crushed-up sleeves, in Starlight mink. Designed by Leslie Morris, made to order; winged, off-the-brow chéchia, made to order, too; earrings, cultured pearls; all Bergdorf Goodman. *Below:* Wild mink scarf to wear "straight" as a stole, or wrap high. $510 plus tax; Henry Greenhut. Cap, Hattie Carnegie. *Opposite:* The great mink coat, shaped with a fine simplicity, is the most important fur coat that a woman can own—to be worn as casually over an evening dress as over her country wools. This, of Starlight mink, with broad cuffs, wide curving revers, made to order at Henri Bendel. Hat, copy of a Jacques Fath cloche, to order; gloves, bag, also Henri Bendel.

IN A JAGUAR. COURTESY OF HOFFMAN MOTOR CAR CO., INC.

MINK GREAT AND SMALL

AT THE HOTEL PIERRE

FRANCES MCLAUGHLIN

COUNTRY HOUSE LIFE IN THE SCOTTISH BORDERS

BY CAPTAIN McEWEN OF MARCHMONT

In the hills of the Border counties are such great castles as Drumlanrig, chief of the Scottish castles belonging to the Duke of Buccleuch. This panoramic photograph by the Duchess of Buccleuch.

MUCH can be said, and much has been said in the past, on the advantages of living in a large house. William Windham stated the case for the defense in an entry in his diary written in about the year 1800, and what he said was this: "Of all the modes of existence that vary from day to day none is to me more pleasing than habitation in a large house. Besides the pleasure it affords from the contemplation of elegance and magnificence, the objects it presents, and the images it gives birth to, there is no other situation in which the enjoyment of company is united to such complete retirement."

Mr. Windham was right, and the reasons he gives for his preference for life in a large house are valid today as they were one hundred and fifty years ago. The houses themselves for the most part still exist—for example, the five in the Scottish Borders shown here; only the mode of living in them has changed. The elegance and magnificence yet remain for contemplation; retirement is still possible. The enjoyment of company, however, is a sadly curtailed pleasure. This of course is due to the shortage of staff, which in its turn is due to a number of reasons of which lack of money on the part of the owner is merely one.

The attempt to run a large house on a skeleton staff affects elegance every bit as much as comfort or convenience. It is not merely a question of there being no longer footmen to open doors or maids to make beds; there is also the *(Continued on page 124)*

Welcoming home the guns. The Duchess of Buccleuch greets a party that includes H.R.H. the Duke of Gloucester, the Dukes of Northumberland and Buccleuch.

DRUMLANRIG

One of the four Scottish seats of the Duke and Duchess of Buccleuch

H.R.H. the Duchess of Gloucester, with the Duchess of Northumberland; the former is the sister, the latter the daughter of the Duke of Buccleuch.

The Castle, built in the 17th Century, is steeped in the Border history of James, Duke of Monmouth, son of Charles II, who married the heiress of the second Earl of Buccleuch. In the next century, the Young Pretender spent one night here with his rabble army, riding horses up the steps, tilting at the picture of William of Orange.

Part of family treasures, including Duke of Monmouth's seal and the coral on which he cut his teeth.

Magnificent chest, given by Louis XIV to Charles II who gave it to his son, the Duke of Monmouth. William of Orange painting by Kneller.

Lady Caroline Percy, daughter of the Duke and Duchess of Northumberland.

ANTHONY DENNEY

Tea in the hall after shooting. The group includes the Duke and Duchess of Gloucester, and Sir Malcolm Sargent.

Marchmont, originally designed by William Adam, father of Robert Adam, has oriental wallpapers, Portuguese brocades.

MARCHMONT

The Scottish border castle of Captain and Mrs. McEwen

This pink stone and rubble castle in Berwickshire was built by the 3rd Earl of Marchmont, the great friend of Bolingbroke and the poet Pope. Perhaps its most famous ancestor is Lady Grisell, a Border heroine and Scottish song writer, who eventually became chatelaine of Mellerstain, linking the two houses.

In the Adam drawing room, a Chinese Chippendale mirror framing a portrait of the first Earl of Marchmont.

In the attic, the shoes of the McEwens' seven children (Mrs. McEwen's father was Sir Francis Lindley).

ANTHONY DENNEY

The 17th-century wings of the house were built for the Border heroine from Marchmont, Lady Grisell Baillie.

MELLERSTAIN

The Scottish castle of the Earl and Countess of Haddington

This yellow rubble and local-stone castle in Berwickshire was largely designed by Robert Adam, but his colour scheme, intricate with plaster appliqués, was never completed until the house was repainted after its recent use as a wartime hospital. The original sketches, carefully preserved by the family, were precisely followed.

The library—Adam green walls with plaques of figures on Wedgwood blue, Adam medallioned ceiling.

Lady Haddington, with her son, Lord Binning, and her daughter, Mary, on the terrace with its statues and borders.

The old part of the castle built, supposedly by Vanbrugh, in 1718, was considerably enlarged a century later.

FLOORS

The Scottish castle of the Duke and Duchess of Roxburghe

This great castle at Kelso is filled with treasures, many of which were collected by the present Duke's mother who was, before her marriage, Mary Goelet of New York. Today only a few of the many rooms are in use, but among them is the panelled main drawing room *(below)*.

From the Gate, with the Roxburghe crest, the town of Kelso, where the river Tweed runs.

The drawing room has Gobelin tapestries, family portraits, and a perfect set of William and Mary chairs.

ANTHONY DENNEY

The castle is now partly the Field Marshal Haig museum; he commanded the British Army in World War I.

BEMERSYDE

Early border castle belonging to Lord Haig

This castle has had a Haig living in it for seven centuries; in 1200, Thomas, the Rhymer, a Scottish folk-lore prophet, is supposed to have said:

"Tide what may
What ere betide
Haig shall be Haig
of Bemersyde."

The helmets, baton, Diamond Order of Thistle, of Field Marshal Haig.

Lord Haig, who was a prisoner of war in World War II, on the battlements.

Drawing room with pale green walls; paintings by Sickert and Lord Haig.

NEWS WITH NEWS JERSEY WITH SATIN.

The idea is contrast: for late-day; an underplayed top, a drawing-room skirt. A new kind of hundred percent. All news: the *unmoulded* sweater of navy-blue Heller worsted jersey; narrow-falling, but yards of, rayon satin skirt. And the skirt-length, the new level for five o'clock: street-length, not an inch longer. By Larry Aldrich. About $60; Altman; I. Magnin; Hutzler's; Marshall Field. Marvella scatter pins, from Altman.

Comes the jersey era: the jersey top with five o'clock skirt. The whole thing, a two-piece dress. This, too, navy blue—the easy cardigan, of Heller worsted jersey; the rayon satin skirt growing lean, pared to day-length, shaped with pockets. By Larry Aldrich. About $70; Bonwit Teller; Hutzler's; Woodward & Lothrop; I. Magnin. Above the appliquéd necklace, more pseudo-pearls; these, by Richelieu, from Saks Fifth Avenue. With mid-arm sleeves, gloves of six-button length.

MILTON GREENE

MY PSYCHOSOMATIC BANK BALANCE

BY PEGGY SUMNER MENKEL

The only man I ever have been able to reduce to a trembling ashen wreck with a few remarks dropped casually here and there is the manager of a branch bank where my husband and I have a joint account. Mr. Nash sits at the first desk on the right as you come in the front door. His mind is as meticulous as his neat dark suit, his fresh white shirt, and the top of his highly polished, orderly desk. The part in his taupe-coloured hair is razor-sharp and straight as a die and he is so passionately fond of order, even the single fresh rose on his desk stands up straight and prim. I suspect it's instantly whisked away at the precise moment it begins to sag even a fraction of an inch.

One day I was standing in line at the cashier's window when Mr. Nash caught my eye and waggled at me to come up front to his desk after I had finished withdrawing. "Well," he said brightly, "you're doing better. You see how easy it is not to overdraw when you keep a record. I just wanted to congratulate you. It's been a long time since I found it necessary to have a little talk with you."

"Yes, Mr. Nash," I said. "I'm quite pleased with myself too. It's because I have figured out a foolproof system. You see, I keep three checkbooks going at the same time."

"Three checkbooks?" he asked, his face losing some of its initial approval. "My you ARE getting elaborate. I should have thought one would have been sufficient as a starter, but you do seem to know what you're doing."

"Yes," I explained, "I keep three now. It's much easier that way. This is how it works. There's the first book which is the master and it stays on the desk in my bedroom." (This was more or less true but I didn't want to shake his new faith in me by telling him that it strayed every once in awhile and I finally located it one time on the floor of the front hall closet badly snarled up in dog leashes, roller skates, golf clubs, and the carpet sweeper; nor did I tell him about the time I used it for a week under the leg of the dining room table to keep it from wobbling until I finally got to the ten cent store for a caster.) "Out of this book I pay the inevitables," I went on. "You know—the people I don't see, like the telephone, the rent, the insurance people, and the gas and electric companies. This is the dull book because these same old bills come in every month."

"Yes, yes," said Mr. Nash, leaning forward across the top of his big brown desk, "I understand all that. But what do you do with the other two books?"

"Oh, they're much more fun than the stuffy one. I use the second book for live people—the ones I meet face to face," I pointed out. "It's for the local tradesmen like the dry cleaner whose shop is next to our building, the grocer, the meat man, the druggist, the man in the newspaper stand across the street, and the liquor store. I know all the people in those stores pretty well so I write to them out of book two. Actually it's the gilt-edged one of the three as I hate to have checks bounce in the neighbourhood, especially when you see the people all the time, don't you?"

Mr. Nash took off his glasses and tapped the tortoise-shell frames sharply with one of his short clean fingernails. A look of horror came into his grey eyes. He shuddered slightly and shrugged, apparently passing quickly over the thought of such an experience.

"I write the checks in book two first so that there'll surely be enough money to cover them," I explained. I was thinking about my former method of holding my breath to see who wouldn't clear. I always hoped the local tradespeople would get theirs before the people I didn't know cashed in. I used to have days I walked on the south side of our street because I had a terrible feeling things were about to bounce on the north—if they hadn't already. After the situation appeared to have cleared up over on the north, I worried *(Continued on page 123)*

THE ALL-TAUPE SUIT

Opposite: The pleated-peplum suit with a neat and narrow skirt, high-folded collar, high pockets, all in that arrived colour, taupe, pleasant blending of brown and grey. By Swansdown, of Miron worsted gabardine, about $85; Altman; The Dayton Company; Frost Bros. In close harmony: the close little velveteen hat by Sally Victor. Lapel jewel, diamonds and gold, by Verdura. Rayon taffeta neckpiece by Echo, $3; Altman. "Prismatic Liqui-Creme" make-up by Anatole Robbins.

HORST

MILTON GREENE

THE WOOL JERSEY SUIT

Above: Wool jersey, making like tweed, but keeping its own easy movement. The skirt, entirely taupe, the short jacket, a tweedy mixture. $30; Lord & Taylor. A. Harris. Scooped-out taupe felt hat by Sally Victor. The cocoa calfskin bag, built on Gladstone lines, from Mark Cross. *Right:* Grey wool jersey with the mark of the season on it, in the black velveteen cuffs and collar. By Aywon, $35. Bendel's Young-Timers; Hudson's. Black velvet box bag, satin appliqué; by Josef. $23 plus tax; at Henri Bendel.

THE TAUPE WOOL SUIT

Opposite page: Good with black, good *as* black, this year's taupe suit, its jacket short and shaped, its skirt slight. Black rayon velvet collar and cuffs springing away from close-conforming lines. By Harry Frechtel, of Pacific worsted. About $90. Black velvet hat by Tatiana du Plessix; large Somali leopard muff; Carado lambskin gloves, $8.50; La Tausca pseudo-pearls; all, Saks Fifth. The suit, also at Garfinckel's; Neiman-Marcus. And brilliant with taupe, Elizabeth Arden's bright pink "Blush Rose" lipstick.

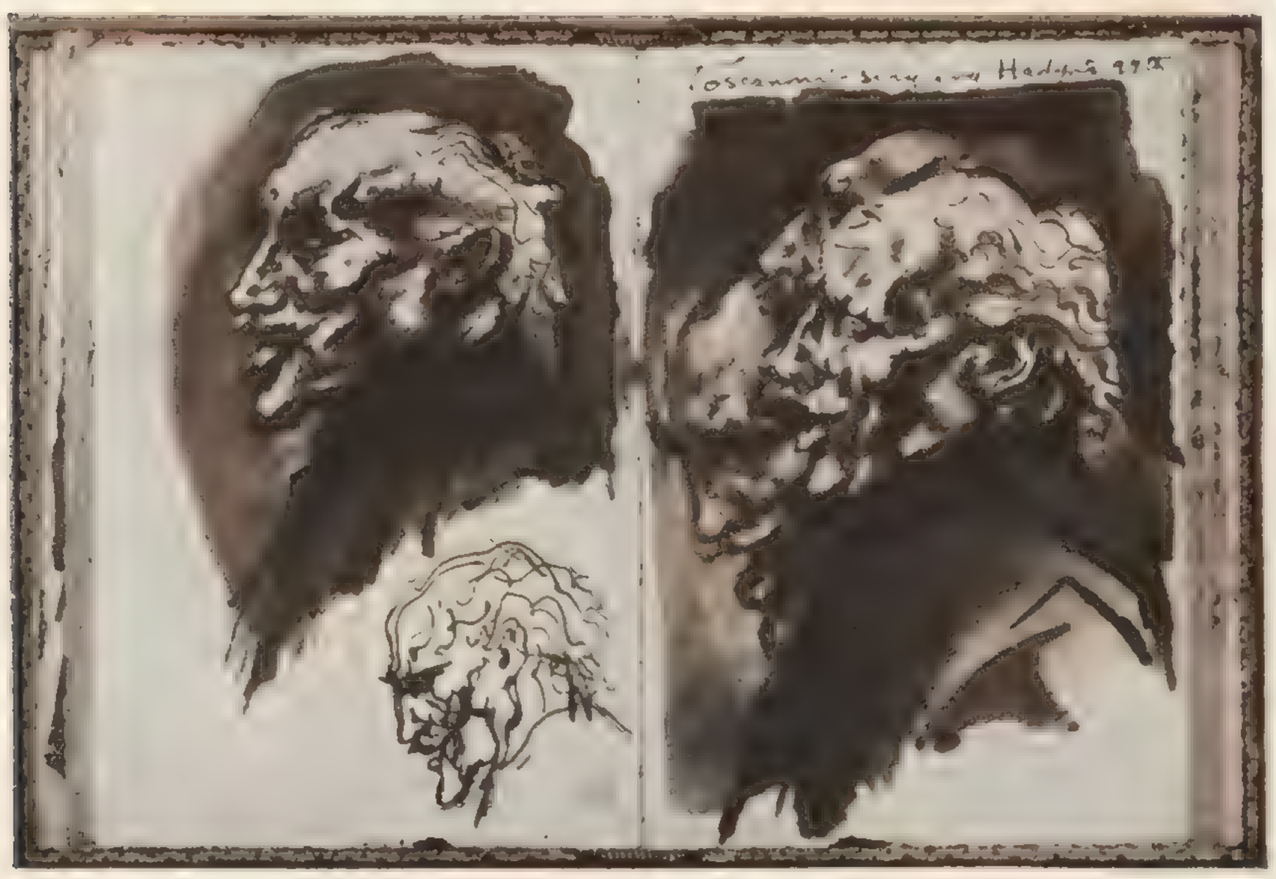
HORST

TAUPE AND VELVETEEN

Taupe with, or of, velveteen. A pretty exchange of compliments between two of the season's best fashions. Here, a series of put-yourself-together separates (for town, for country, for the transition) which, because of the subtlety of their tone and texture, add up to *intentional*-looking totals. All were designed by B. H. Wragge; all at Bonwit Teller. *Opposite:* Adding up to a suit, a handsomely turned blouse of rayon tissue faille, $11; skirt of Shamokin worsted twill, $23; curved vest of Crompton velveteen, $23. (These three pieces also at Hudson's; Harzfeld's.) Worn with: a rounded cloche; lambskin Polava gloves, $7; gold-plated silver coin pins, bracelets; lively lipstick, Naylon's "Wild Strawberry." The background is flock wallpaper; Herndon Papers. *Above:* A neat, clipped suit-jacket of taupe Crompton velveteen, worn over the blouse and skirt shown opposite. Jacket *and* skirt, $55. Taupe, velveteen cap; suède bag, $45 plus tax. Suit, and dress below; Frost Bros.; Vandervoort's. *Right:* Jumper-dress of taupe Crompton velveteen, the tucked bosom and cuffs, beige rayon tissue faille, $45. Worn with: a taupe and beige hat; taupe suède bag, $40 plus tax. On these pages: all hats, by Irene of New York; both bags, by Koret; and the coin jewellery, are all at Bonwit Teller.

COFFIN

KORET



TOSCANINI

SIX REHEARSAL SKETCHES
OF THE MAESTRO
BY DAVID FREDENTHAL

Although many conductors are called affectionately maestro, only one man in the world is known as The Maestro: eighty-two-year-old Arturo Toscanini, who will conduct two performances next month at La Scala, Italy's great opera house. Last season when Toscanini conducted his uncompromising production of Verdi's opera, *Aïda*, on television, he gave television its most important program so far. (Toscanini, however, is hardly a television connoisseur since he has a child's appetite for everything telecast, loves wrestlers, even amateur hours and children's programs which he watches with a constant and even pleasure.) Because he is usually uncertain about the quality of his concerts, of his records, he dislikes to make up his mind. On one point, however, he has no doubt—his extraordinary musical memory. An actor of parts, he acted every rôle, sang every phrase for each member of the cast of *Aïda*. During those rehearsals Mr. Fredenthal sat in the studio sketching, noted especially the vigorous way Toscanini's neck comes down square to his shoulders like a bull. In *The Dictionary of Humorous Quotations* there is this entry under the name Toscanini: "I kissed my first woman and smoked my first cigarette on the same day; I have never had time for tobacco since."

PEOPLE ARE TALKING ABOUT...

IN NEW YORK

PEOPLE ARE TALKING ABOUT . . . *Miss Liberty*, a pleasantly beautiful musical with enervated dialogue by Robert Sherwood, flute-sweet music by Irving Berlin, sparked by the toughness of Jerome Robbins' Policeman's Ball Ballet. . . . Robert Shaplen's book of short stories, *Corner of the World*, its quiet documentary quality adding a subcutaneous sense of terror. . . . A bewitchingly gay four-minute movie, *Fiddle-Dee-Dee*, in which colours move across the screen in abstract and beautiful patterns to a turkey-in-the-straw rhythm.

PEOPLE ARE TALKING ABOUT . . . The impact of *Lost Boundaries*, a picture about a New England town that accepts as its own an almost white Negro doctor and his family; produced by Louis de Rochemont, based on actuality, and filmed in New England. Most of the townspeople in the film play real-life parts and only the leading rôles are played by actors. . . . The London, Paris, and Riviera success of Canasta, the Argentine rummy which was first mentioned in this country in Vogue, May 15, 1948. . . . The recordings of *Façade*, in which Dr. Edith Sitwell reads her poems to music. . . . The rugged television show, *The Black Robe*, its effectiveness coming from the alchemy of its direction, its night-court story, its full screen close-ups of real faces which life has stamped. . . . Bentz Plagemann's *My Place to Stand*, an extraordinary biography of his own polio attack which began when he was pharmacist's mate on an LST near Naples; he writes: "Somewhere within was the person I had once been, but a slow process of alteration was begun, as if the exterior of the house were changed, while the living rooms within remained the same."

IN LONDON

PEOPLE ARE TALKING ABOUT . . . The government and the elections—now or later. . . . The appointment of the first two women barristers representing the Crown in law cases. . . . The Aldeburgh Festival where Benjamin Britten's brilliant new "entertainment for young people," *Let's Make an Opera*, had its première, conducted by Norman Del Mar. . . . The Goethe lectures by Thomas Mann, the great German novelist and critic. . . . The one-man show of paintings by Reynold Arnould, who uses as his model a superb and portly Frenchman, once Maréchal Lyautey's cook, has painted him in every sort of portrait from classical to pure abstraction. . . . The magnificent show, *Art Treasures from Vienna*, at the Tate Gallery, including paintings, sculpture, and bronzes. . . . The masterpieces of the Alte Pinakothek at Munich, among them Rubens' *The Last Judgment*, at the National Gallery.

PEOPLE ARE TALKING ABOUT . . . The Shakespeare Festival at Stratford-on-Avon; its highlight, John Gielgud's production of *Much Ado about Nothing* with Diana Wynyard, and made memorable by the rich beauty of settings by Mariano Andreu. . . . The Edinburgh International Festival of Music and Drama which in two years has become Europe's leading cultural event. This year nearly three hundred thousand people will be in the ancient Scottish capital to see and hear some of the world's best in music, theatre, and ballet.

PEOPLE ARE TALKING ABOUT . . . The theatre and its choice of almost forty plays: the finest, John Gielgud and Pamela Brown in *The Lady's Not for Burning* com- *(Continued on page 116)*

IN PARIS

PEOPLE ARE TALKING ABOUT . . . The bountiful promise of the coming harvest. . . . The disappearance of the black market—the return of peddlers with postcards instead of dollars. . . . The chronological precision of the Paris season blossoming rich and handsome, hotels booked through October, crowded Bois de Boulogne restaurants, the parapet of Sacré Cœur packed five deep, almost obliterating this famous view of Paris.

PEOPLE ARE TALKING ABOUT . . . The theatre: Jean-Louis Barrault in Molière's *Les Fourberies de Scapin*—playing as though he were Danny Kaye in a popular farce; Jean Gabin in *La Soif*, a bad play and a great hit by Henry Bernstein; Pierre Renoir as the avaricious, whining father in Paul Claudel's *Le Pain Dur*, a curious, tight melodrama of the Louis Philippe period; Sacha Guitry playing to a full house in a corny play called *Tao;* Marie Bell in Racine's *Phèdre* and Renée Faure, beautiful in a mask-like make-up, her voice all velvet and villainy, in Racine's *Iphigénie*.

PEOPLE ARE TALKING ABOUT . . . Parties . . . the Bal des Pierreries to which the women wore tiaras, the men decorations; anticipating fantastic wealth from safe deposit vaults and borrowed showcases, the Préfet de Police patrolled the neighbourhood with radio police cars, no parking was allowed in front of the entrance without proper identifying papers, and a cordon of police prevented traditional rubbernecking; Paris husbands guarded their wives from photographers, fearing notoriety given the family treasure would draw the attention of either the tax collector, the Communists, or just plain thieves. . . . The *(Continued on page 116)*

COME TO THE STABLE is an amusing American movie based on a story by Clare Boothe Luce; (*L. to R.*) Elsa Lanchester, Celeste Holm, Loretta Young.

...INTERNATIONAL MOVIES

PEOPLE ARE TALKING ABOUT . . . *Come to the Stable*, which is a pretty comedy without the spiritual qualities that might be expected from the real life story of two nuns who recently came to America with less than twenty dollars in their pockets and have since founded a convent in Connecticut. . . . Ten-year-old Bobby Henrey's performance in Carol Reed's new picture *The Fallen Idol*, a piercingly psychological story of sex and murder and its effect on a child; the most memorable scene, when the boy, barefooted and in his pajamas, runs in panic through dark and empty streets, dog-legging it like an animal. . . . *Bicycle Thieves*, which, like Vittorio De Sica's earlier triumph, *Shoe Shine*, avoids easy pathos, self-conscious artistry, and class angle with its cast of actors who have never acted before, its string of little anecdotes and a story running taut as a thread through the streets of Rome.

CECIL BEATON

THE FALLEN IDOL, with Bobby Henrey, is a superb English movie taken from Graham Greene's terrorstruck story, *The Basement Room*.

THE BICYCLE THIEVES is a great Italian film written and directed by Vittorio De Sica (*right*); its stars, Staiola and Maggiorani (*below*).

ROBERT RANDALL

PEOPLE ARE TALKING ABOUT...

IN PARIS

DOISNEAU

LADY MENDL and LUCIEN LELONG at the great party she gave in his honour at her eighteenth-century Paris apartment, which was massed with calla lilies. A famous international hostess, she entertains the year round in France or at her house in California.

DOISNEAU

AT LADY MENDL'S PARTY FOR LUCIEN LELONG: Among the five hundred journalists, ambassadors, actors, women of society, and members of the Couture, were Sir Charles Mendl, Gilbert Miller, the producer, and Countess de Ganay. Lady Mendl's Sunday luncheons at her house, "Petit Trianon," at Versailles, are among the traditions of Paris.

ROBERT RANDALL

THE GRENIER-HUSSENOT team of slapstick comics are the night-club rage of Paris. Appearing in an Existentialist basement *boîte*, the "Rose Rouge," decorated with murals depicting prehistoric times, they have a limitless supply of gags. Among their best acts are "The Little Suite in Black" and "The Stranger in the Theatre," both of which are a mixture of double-talk idiocy and sheer madness which inevitably brings down the packed house.

THE BAL DES PIERRERIES, where jewels were the motif, was preceded by dinner parties. At the house of H.R.H. Princess d'Arenberg (*l. to r.*): Mme. Burckhardt, Baroness Fred de Cabrol, Princess d'Arenberg, Carl J. Burckhardt, Plenipotentiary Swiss Minister, the Duc de Gramont.

DOISNEAU

FRANCIS POULENC and MME. GÉRARD MANTE at the reception she gave in honour of André Maurois and his new book, *A la Recherche de Marcel Proust.* (In the background, a portrait of Mme. Mante's uncle, Marcel Proust, part of her famed collection of Proustiana.) Poulenc, the celebrated composer pianist, will return to tour the U. S. next winter.

DOISNEAU

DES RUSSELL

ROBERT RANDALL

DOMINIQUE BLANCHAR (*above, right*) starring in the revival of Giraudoux's *Ondine.* Today, at twenty, she is France's leading young stage and screen actress, combines a glint of humour, perfect timing, and the old-fashioned prettiness of a Victorian heroine. MR. and MRS. BYRON THOMAS (*above, left*) at their wedding reception in the romantic courtyard of the Hôtel de France et Choiseul, its whitewashed arcades of lacy ironwork hung with green plush, banked with potted pink hyacinths. For her wedding, the former Ivy Bacon, daughter of Mrs. Robert L. Bacon, wore pale blue satin and a calot of pink roses.

GEORGE SKIBINE and ETHERY PAGAVA (*below*) are the stars of Balanchine's new ballet, "La Somnambule," presented by the Ballet de Monte Carlo. Only seventeen, Pagava is a Parisian favourite, looks like a sea-anemone, her delicate Slavic face trance-like as she dances the sleepwalker.

LIDO

RUTLEDGE

FRÈRES JACQUES (*above*) is the quartette of comics who are tickling the Parisian funny-bone with their songs, their antics, and their wit at a newly famous night club, the "Rose Rouge." Their singing and clowning are typically French, contagious, and as broad as their exaggeratedly simple costumes and the sweep of their determined gestures.

ASSOCIATED PRESS

GERTRUDE O'BRADY (*right*) is well known in French art circles for her paintings of Paris streets, of village fairs, crowded with people, flags, balloons, in oil and gouache, all done with minute exactitude. An American, she began to paint ten years ago; last year her work was exhibited at the Galerie Maeght, at Knoedler's this spring.

ANDRÉ MAUROIS and LILLIAN GISH (*left*) at the Pierre Balmain supper party after the preview of *Le Roi,* for which Balmain did the costumes. The play opened at the new state theatre, called the Salle Luxembourg, which will collect a repertory of modern plays someday to be included in the classical repertory of the Comédie-Française.

ROBERT RANDALL

PRIMER FOR AMATEUR PAINTERS

BY ALEXANDER LIBERMAN

[EDITOR'S NOTE: *In the past five years some three hundred thousand Americans have taken up painting for the first time. Sales in artist supply shops have tripled as a result of the flood of new customers—bankers, movie stars, lawyers, housewives, generals, débutantes, and statesmen—turned amateur painters. Sales of how-to-do-it books are booming. Psychiatrists have endorsed painting as a wholesome release for the healthy ego, have prescribed it as therapeutic treatment for the sick. Schools have added greater emphasis to painting classes not only to encourage the creative instinct, but also as a key to child personality. The work of amateur painters has been exhibited, sometimes at small one-man shows on New York's Fifty-Seventh Street, more often at big, fund-raising exhibitions throughout the country. (In New York, the Urban League will hold its second Amateur Painters Show in November.) Alexander Liberman, the author of Vogue's* Primer for Amateur Painters, *is an experienced artist, a painter, an art critic, and Vogue's Art Director.*]

DON'T be afraid to paint. Painting requires only enough initiative to start, enough humility to see the beauty of a blade of grass. It is a form of meditation; it is also great fun. It satisfies the desire for self-expression that is buried in all of us. The best start for amateur painters is the most direct one. Start by getting the proper equipment for your oil painting, then squeeze out some colours on the palette. It is extraordinary how quickly a desire to paint everything and anything will follow. Beware of self-imposed troubles and alibis. You don't need a studio. You don't need absolute quiet and peace; in fact, you might find talking with a close friend while painting relieves you of your inhibitions. You don't have to wait for an inspiration; as the French say, "appetite comes with eating." You don't need to search out a "worthy" object; the humblest pair of shoes, a chair, some apples have become masterpieces in the hands of Van Gogh and Cézanne. Don't feel self-conscious.

Above all, don't fear the ridicule of friends (some of the greatest artists were ridiculed when they first started). If you can't take it, however, hide your painting, but remember that it is good discipline to listen to outsiders' remarks about one's painting whether they are enthusiastic or derogatory. Every artist needs contact with his audience to see those things in his own work that he never noticed before. If they happen to say critically, "The trouble is, it looks as though you are trying to copy Matisse," take that as the highest in praise. If, to any degree, you *can* copy such a master, you deserve to feel elated.

MATERIALS

The Paints: The first rule is to buy good materials, for they tend to force one into a sense of craftsmanship. You inevitably treat fine materials with respect, and so you will treat your painting with more respect if you buy good colours. The first picture might be a masterpiece or, in any case, it may be a thing you will want to keep—and how disappointing if your colours turn black, after a year, or crack. There are many fine paints. Among the best are Winsor and Newton, Rembrandt, Lefebvre-Foinet, Newman, and Schmineke-Finest. The best of all are Blockx; they are very expensive, but once you try them you will know what really beautiful oil colour is.

Avoid buying too many colours. It is important to have a simple "palette" and vital that the colours can mix freely together. In the past, it was impossible to mix certain colours with others because paint formulas were not chemically checked and it was dangerous to combine some of them. Today, if you use colours made by reputable manufacturers and keep to an approved group such as the one listed here, you are out of danger and your paintings will not be destroyed or damaged with time.

This list can fulfill the needs of any beginner (and also of most painters) and should be arranged on the palette from right to left, beginning at the upper right-hand corner and going down to the lower left-hand corner in the following order: silver white, cadmium yellow pale, cadmium yellow deep, yellow ochre, cadmium orange, cadmium red, *laque de garance* (a beautiful deep red), burnt sienna, burnt umber, viridian (emerald green), cobalt blue, cerulean blue, ultramarine blue, and ivory black. To this list may be added and placed in the proper order: cobalt green, cobalt violet; and in Blockx colours, *vert composé* (dark and light). Always keep two tubes of every colour, so as never to be caught short.

The Palette: A new "peel off" paper palette comes in two sizes and can be bought in any art store (about $1 or $1.50). No more tedious palette cleaning; you just tear off the top sheet and throw it away. The white paper of these palettes is also a great *(Continued on page 93)*

PENN

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PRIMER FOR AMATEUR PAINTERS *continued*

advantage, because, as you usually paint on a white canvas, your colour looks the same on your palette as on your canvas. Otherwise a simple wooden or metal box with a wooden palette that slides in the box is the most convenient.

The Brushes: Quite a number of brushes will be necessary, depending upon your style of painting. Sables are very expensive, and bristles are adequate in most cases; good bristle brushes are the Pretested Bristle Brush, Master El Greco, Winsor, and Newton. You will need several sizes and shapes: some round brushes in the smaller sizes such as 3, 6, 8, and 9 (the number 3 size costs about seventy cents); some square ones, number 3, 5, 6, and 9; a larger brush, a number 11, for instance, for working backgrounds. A few sable brushes will be necessary for detail finishing: numbers 2 and 3 round, 8 and 12, flat. (A number 3 type quality red sable should cost about 50 cents.)

The Palette Knife: A palette knife is always useful. Actually, you ought to have two—one about three inches to be used for scraping the canvas or palette, costing about $1, and another smaller one, with a finer point for painting, if you want to be bold and spread your colours with a knife, costing about $3.

The Canvas: Buy a good grade of canvas. It will give you confidence. Buy a linen canvas in preference to cotton; be sure it is stretched on a chassis with keys. This is particularly important in America, where excessive humidity makes it necessary to tighten the stretching quite often. Good sizes are 12x16, 16x20, 18x24, 20x24. For quick sketches and small sizes, you can find canvas panels already stretched on board.

The Easel: For painting in town: the most convenient is the triangular shaped one ("Master Easel" ANCO $9.75) which folds absolutely flat and can be hidden away behind a curtain or put away in a closet. For painting out-of-doors: the very simple wooden old German easel (tripod type ANCO $11.75) is still the best; it is important to see that the legs have points that can dig into the ground. All of this equipment has one great advantage: it is folding.

Turpentine: Oil paints in tubes are quite thick and may be difficult to spread. A thinner may be needed. The best such medium is pure turpentine, but be sure it is the finest rectified kind. This is important, as otherwise, with time, turpentine turns yellow. One of the best mediums that comes ready-made, a mixture of turpentine, oil, etc. in the right proportions, is the Mixion, by Lefebvre-Foinet.

Charcoal: Buy some charcoal (vine charcoal) to make quick sketches or to block out the general plan on the canvas.

Rag and Cup: Buy a double cup; in one cup you can rinse your brushes, in the other you can pick up turpentine for the painting. Always have a rag handy.

Drop Cloth: A very useful thing to have in town is a painter's canvas drop cloth that will cover the living-room carpet. You can spread it under your easel and chair and paint in complete security as even paint spots do not come through.

Travel Tip: Always carry canvases in pairs so that one canvas protects the other from damage on the trip back. The best method of bringing your painting back is to drive special double-pointed tacks into the four corners of the canvas; once these tacks are inserted, press the second canvas face down on them. In this way, you can travel with two wet canvases without danger of damage.

One hundred dollars will more than cover all the equipment listed here.

FOR BEGINNERS

It is essential that any painting or equipment must be kept spotlessly clean, especially the brushes, which must be washed meticulously. Only by doing it yourself will you know that they are clean. The best way to wash brushes is to rinse them first in turpentine, then kitchen soap and cold water. Dry the brushes. If you want them to keep their points, roll a piece of paper around the tops and twist so it stays on.

Always keep your colours as clean as possible by keeping your brushes clean while painting. Do this by dipping the dirty brush in the rinsing turpentine cup and wiping it quickly on a rag before plunging it into the clean turpentine cup. (If you use the Mixion Lefebvre-Foinet, you will need more turpentine in the other cup to rinse your brushes.) Always have a little rag on hand to wipe and to clean your brushes. (Old sheets make the best.) It is a good idea to keep one brush for each colour group.

Painting Indoors: Place your easel with the light coming from the left, if possible; your *(Continued on page 120)*

GUESS WHO PAINTED THESE

All the amateur painters whose work is shown on the opposite page are well known or even famous in other fields—finance, theatre, education, music, society, movies, or publishing. To guess how closely their self-expression matches their public personality, choose from this list of twelve amateur painters the nine whose paintings are reproduced opposite and link painter to painting. (See answers on page 120.)

NOEL COWARD

CLAUDETTE COLBERT

MRS. WILLIAM S. PALEY

GINGER ROGERS

DWIGHT D. EISENHOWER

WILLIAM SAROYAN

MRS. ANGIER BIDDLE DUKE

ROY E. LARSEN

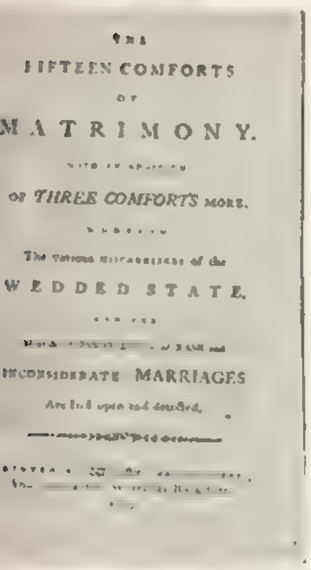
WINTHROP ALDRICH

ALFRED G. VANDERBILT

DEEMS TAYLOR

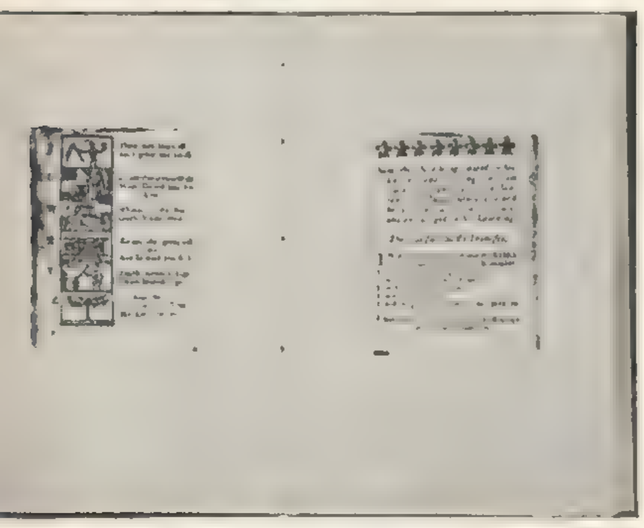
CLIFTON WEBB

LIBRARY FAÇADE



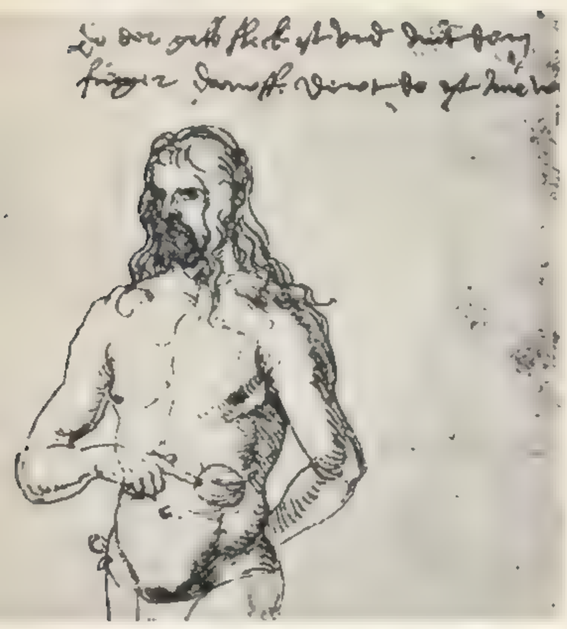
THE
FIFTEEN COMFORTS
OF
MATRIMONY.
OF THREE COMFORTS MORE.
WEDDED STATE.
INCONSIDERATE MARRIAGES

CHAP BOOK, 1793



"THE NEW-ENGLAND PRIMER," 1727

THE STACKS



DÜRER SENT THIS SKETCH TO HIS DOCTOR TO SHOW THE LOCATION OF HIS PAIN

LETTER FROM COLUMBUS (1493) IN BARCELONA ANNOUNCING HIS DISCOVERY OF THE NEW WORLD

THE PRIVATE LIVES OF PUBLIC BOOKS

The New York Public Library celebrates its 100th anniversary

BY ALICE S. MORRIS

"Fundamentally our public libraries are sources of unlimited information of all kinds, for any and all persons. In our country of many freedoms, where government has never burned libraries or decreed what books should go on library shelves, this function is taken for granted. Yet it stands as the guarantor of one of the most fundamental values of democracy—the right to knowledge, to the truth of any matter so far as it can be known." —RALPH A. BEALS, *Director, the New York Public Library*

THE MAIN READING ROOM, TWO BLOCKS LONG

If one enters the New York Public Library, not in search of a book to read or a fact to find, but in search, so to speak, of the library itself, one enters a world in which the boundaries are altered and the discoveries not what one expected. Like Alice, one finds oneself on the other side of the looking glass.

Halls through which one may have passed a dozen times are suddenly apprehended in terms of sheer size and vista, of the marble underfoot, of the heroic scale of arches, pediments, and branching stairways. Doors whose designations one had perhaps dimly noted now overwhelm the attention, announcing such a diversity of reference divisions, reading rooms, special collections, exhibitions, and services as one hardly hopes to fathom.

Statistics extend this paralyzing prospect: five million books on eighty miles of shelves on seven floors of stacks; six million pictures in the Picture Collec-

WALKER EVANS

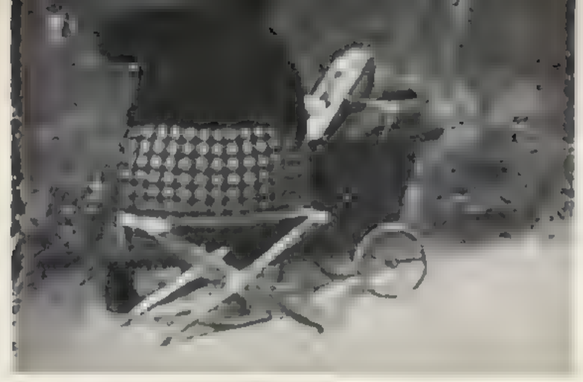
tion; ninety thousand prints in the Print Room; two hundred thousand sheet maps; thirty thousand music scores; files of forty thousand newspapers and magazines; millions of letters and manuscripts; and other resources too numerous to mention. The collections include materials in three thousand languages and dialects from Swahili, Eskimo, and Babylonian cuneiform to Basic English, recorded on everything portable from clay tablets to microfilm, and in bound volumes from one inch to five feet tall. Twenty million file cards in twenty-nine catalogue systems make these records accessible, at no charge, to an average of nine thousand visitors every day.

Faced everywhere by so much of a muchness, one becomes a mouse nibbling at a monolith. One has to go a little further to restore the view to life-size, and to find one's own stature. One has to come a little closer to see how the single human being, his dignity and worth *per se*, is reflected in every facet of the library's life. How behind every library door, his discoveries, deeds, and hazards over the centuries have been trapped and tamed to meet his present quests, down to the picayune. How behind the integers of every statistic, the single human need or whim looks out.

For instance: three thousand questions are answered daily by the library staff. This might be three thousand apples until one sees that each describes its own circle: Were steel pins used in Warsaw in 1833? Have you pictures of the edges of *(Continued on page 97)*

BICYCLE RIDER

MEDIÆVAL SCULPTURE



PARIS NURSEMAID

SATIRIZING A POIRET COAT (1921)

ROWLANDSON'S "DR. SYNTAX"

BABY IN WASHTUB

GIRLS IN WALES

BENTON'S "GOIN' HOME"

CARTIER-BRESSON "BRUSSELS"

NEVILLE CHAMBERLAIN

JOHN SLOAN'S "TWO SEÑORAS"

MUSICAL COMEDY

DUVENECK "NUDE"

THE "REAR VIEW" FOLDER

in the Picture Collection of the New York Public Library; when researchers ask for pictures of backs, they get, among the hundred and thirty-three views, these fascinating nineteen. The enormous Picture Collection, with 20,000 folders, has for its objective the furnishing of a practical record of man's activities.

SKETCH FROM "THE NEW YORKER"

SWISS VILLAGER

AT THE RACES

1908 REARS

JOHN L. LEWIS

FROM VOGUE, 1939

PUBLIC BOOKS *continued*

lakes? Of the right design to print on loin cloths for sale in the Congo? Where will I find information on the psychology of fat people? The raising of chinchillas? Belgian Military Orders for 1918?

The nine thousand daily visitors, too, one reflects, must have nine thousand separate errands. One posts oneself in the Fifth Avenue entrance hall, the secret agent of a small-scale investigation.

Down the stairway to the left come perhaps thirty or forty students (one would guess) from the lecture room. As they separate at the bottom, a stately dog emerges from among them. Then one sees the leash and the tall young man: a blind student and his Seeing Eye dog. A little behind this group, and apparently the lecturer on this occasion, comes Olin Downes, the music critic of *The New York Times*.

At the back of the hall, a black-haired girl in a red coat is reading, through the glass top of an exhibition case, from Thomas Paine's *The American Crisis*, written in December of '76 when Washington's forces were in desperate need of rallying:

"These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country . . . Tyranny, like hell, is not easily conquered."

Through the turnstile comes a distinguished elderly man. With the air of one who knows his way, he goes straight to the Children's Room in the basement, and here asks at the librarian's desk for a manual of chess she had shown him the day before. Seated about on the child-size chairs at the child-size tables, one is surprised to see no children, but several adult men. One of these, looking for ideas to paint on nursery furniture, has asked the librarian for picture books of children of all lands. "But they must be in modern dress," he added quickly.

Children, one is assured, do make use of this room when school is out (ah, of course, one thinks, for it is now mid-course of a weekday morning), and the old favourites of children are favourites still: *Dr. Doolittle*, *Rollo*, and *The Five Little Peppers*; *Heidi*, *Pinocchio*, and *Peter Pan*, and the more recent and recherché *Babar*.

On Saturday afternoons there is a story-telling hour that is all the children's own. Then mothers must shift for themselves while their children are led off upstairs to a darkened room, lit only by candles, to listen to tales of Andersen or Grimm, of Wilde or Milne, in the words of the originals. (Telling the stories instead of reading them, and by word-for-word memorizing, is the method of the library's story-tellers. "Who are we to improve on the language of Andersen or Grimm?" said one of them.)

Of others who enter the library on this day, a smartly dressed matron goes to the Reserve Desk in the Central Circulation room to pick up two books that are being held for her: *The Big Fisherman* and *Don't Be Afraid*. From the monthly list kept by this room of the most heavily reserved non-fiction books, one learns that books of the *Don't Be Afraid* genre are heavy leaders at this moment of history—an indication, no doubt, of the general malaise and search for panaceas. Among the titles appearing month after recent month are *How to Stop Worrying and Start Living*, *Peace of Mind*, *Yoga for You*, *Emotional Maturity*, *Make Your Life Worth While*, and *Try Giving Yourself Away*.

This list has proved useful in spotting and preparing for, throughout the library system, runs on certain types of books. Some of the trends are predictable: right after the war, books on automobile repair were in great demand (people could get gasoline, but no new cars). About half a year ago, however, the staff was baffled by a mounting wave of requests for primers on the sign language of the deaf and dumb—a wave that was felt in most of the branch libraries as well.

"What do you think it was?" says the Keeper of the List. "*Johnny Belinda!* You know, the movie about the doctor and the deaf-mute girl. People with relatives or friends in the same tragic situation wanted to communicate with them, and help them."

A man who might be a retired banker obtains at the Director's Office permission to consult the Reserve Room—a hold of books and papers printed before 1800, and of Special and Private Press books printed since. Once inside the iron grilled door of this preserve, and after signing its register, he asks for a file of the *New York Packet* for the year 1783. This he peruses diligently, searching (one learns) for mention of the wedding of one of his forebears.

Seated not far from him, a girl in navy blue is reading *A Counterblaste to Tobacco* in "The Workes" of King James I of England (1616), the most violent denunciation of tobacco ever written:

"Tobacco . . . hath a certain venemous facultie, joined with the heat thereof, which makes it have an Antipathy against nature, as by the hateful smel thereof doth well appeare . . . it is a smoke, all smoke and vapour, being of itselfe humide, as drawing near to the nature of the aire, and easie to be resolved again into water, whereof there needs no other proofe but the Meteors, which being bred of nothing else but of the vapors and exhalations sucked up by the Sun out of the earth, the sea, and waters, yet are the same smoakie vapors turned and transformed into raines, snowes, deawes, hoare frosts, and such like waterie Meteors. . . ."

One is surprised, among the Reserve Room's incunabula, at the excellent condition of ancient pages. It is chiefly the *new* books printed since 1850 (one learns), when rag gave way to wood pulp in the making of paper, that show their years and worry the library.

A rotund, foreign-looking man goes to the Print Room on the third floor. Mr. Kup, the curator, and his staff of three, who have seven *(Continued on page 121)*

CALIFORNIA SUITS

Part of the West Coast line: the long, slim, casual suit, the jacket easily shaped, hung from built-in shoulders, the silhouette, triangular and slender. *Opposite:* Wool tweed suit, blue-grey, curved at the edges. By Rosenblum, $40; Bonwit Teller; The Broadway. Wear it with: a snugged-down velveteen cloche and big sparkling earrings. *Right:* Worsted sharkskin suit, brown and beige, tabbed with velvet, by Lilli Ann, about $70. H. B. Burnett; Roos Bros.; Carson Pirie Scott. Worn with: a bright yellow scarf; a brown suède "safari" hat. On both pages, the hats by Betmar, the velveteen, $8, the suède, $14; lambskin gloves by Wear-Right, $6; rhinestone earrings (*opposite*) by Robért, $7 plus tax; all from Bonwit Teller. Crocheted gilets, from Anivo.

HORST

NARROW JERSEY

A year of jersey...dinner separates of jersey. News in the midst of news. Pleated to narrowness (and pleated *forever* via a new "mushroom pleating" process), a black Wyner worsted. The top, smoothed over the bosom, wound over one shoulder, $30; skirt, $60; both by Brigance, from his first collection for Charles Nudelman. At Lord & Taylor; Kaufmann's; Hudson's. The dinner toque, by John Frederics.

HERBERT MATTER

DARK WOOD: LINEAR DESIGN

For years now, most contemporary design in furniture has been built upon the unvarying idea of blond woods. And with this pale and interesting idea, an almost prescribed circle of friends who went to school together—sand-pale walls, boldly patterned fabrics, considerable white. But now, there is a fresh alternative. Now, the clean lines of modern furniture are beginning to be seen—and the more clearly—in naturally dark woods: darkly glowing moiré walnut, teak, veneers of rosewood which ripen with time into the rich patina that Americans cherish in traditional furniture. Above, two pieces of this new thought. Robsjohn-Gibbings designed them to be set against light, clear walls; to live in a texture-conscious world, with linen upholstery, hand-loomed linen draperies. Further Robsjohn-Gibbings enthusiasms: untapered legs for chairs; coffee tables of near Oriental stature set against walls, rather than mid-room; Chinese bronzes—this, an antique carp.

MILTON GREENE

SI HABLA ESPAGNOL
ON PARLE FRANCAIS
BESZELNEK MAGYARUL
GRAND
ELLES
Paris

FLICK OF COLOUR

The dot on the "i," the drop of bitters in the cocktail, the cornflower in the buttonhole, so the coloured handkerchief in a man's pocket. A small, fresh, gay note with city suiting or country tweeds. Also, it is the sort of light touch in a man's clothes that Vogue likes to see, plans to speak up for every so often. The handkerchiefs opposite, imported from France or Switzerland, are of linen-with-cotton (which hasn't been around for some years, is welcomed back). By Bloch Frères, at Saks Fifth Avenue; Neiman-Marcus; Jordan Marsh.

Opposite page: Top handkerchief, $2.
Middle row, left to right: $2; $1.50; about $2.50; about $2.50.
The handkerchief at the bottom of the page: $2.

NEWS IN CLOTH

Opposite page: Coat cloth with two sides of news: one, camel's-hair colour fleece, the other side, bright wool plaid; the whole cloth as light, supple, warm as a mitten. Cut here, elegantly, soundly, as a coat wide enough to take a suit, but falling in flat, uncrowded lines. By Lo Balbo in Stroock "Daily Double." About $160. Bergdorf Goodman; I. Magnin. Black city cues: hat to order, alligator bag, suède gloves; all, Bergdorf Goodman.

NEWS IN PRICE

Above: Coat and suit together under one favourable sign, $115; taupe fleece coat to deal with all city-country daytime problems, grey wool tweed suit of the "indispensable" order. Wear-Right string gloves.
Below: Fleece coat cut directly along the lines of the valued polo coat, camel's hair in shade; mildly marked $60. Ascher of London silk scarf, $5. This page, woollens all by Stroock, everything at Peck & Peck.

JOFFÉ

DESIGNS FOR DRESSMAKING

from the

PARIS COUTURE

Vogue's
third series
of original models

Present here, the third installment of Vogue's Designs for Dressmaking translated verbatim from the original models of eight great French couturiers; tack-to-tuck replicas to make, have made, in your choice of cloth. BALMAIN's end-of-day costume. The strapless dress shaped in detailed folds; the jacket told in the simplest lines. Have it in satin, for instance, or plum-dark silk serge. Design No. 1072. SCHIAPARELLI's notable skill with asymmetry, soft shaping tucks. Dress wide at one side, with the autumn shelter of a wonderful Thing: half jacket, half stole. Fine field for thin wool crêpes, light tweeds. Design No. 1068. JACQUES HEIM's coat-and-dress success. Performed originally in black wool, with outsize black and white checks for the coat. Might be dark grey flannel; or faille coat, jersey dress pocket-edged in faille. Design No. 1070. PIGUET's just-softened blade of a dress, out-scooting jacket. Could happily be grey wool with browned tweed; amethyst, garnet wool. Design No. 1066.

JACQUES FATH's well-favoured winding line, practiced this time in a peplum. A lean dress proving, too, Fath's prowess with collar-, cuff-lines. Make it in wool crêpe and, starched autumn surprise, linen. Design No. 1069. MOLYNEUX-marked, designs on this theme. News to this special case: the double peplum growing in back into gathered tiers. Shape it in blue surah, or taupe Jacquard satin, for now-and-winter cocktails. Design No. 1071. PAQUIN is to "tailoring" as hand is to glove. This direct shirtwaist dress adds news of sconce pockets, out-reaching shoulderline. Might be your most indispensable dress, in jersey, camel-colour or fire-hat red; or in barely patterned men's-wear. Design No. 1067. LANVIN's remarkable new evening line. Remarkable for the shape: a buttoned figureline from top of peaked décolletage to knee, then—outrush. Remarkable for the cutting, the angling of seams. Add the authority of ottoman or new satin piqué. Design No. 1073. For sizes and prices turn to page 117.

SKETCHED BY DAVID IN PARIS

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YOUNG FASHIONS; YOUNG PRICES

CARDIGAN
NEWS SUMMARY

3

BALKIN

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Four pages of foretelling fashions from St. Louis designers, who seem to have special vanes for fresh, and steady, winds of young ideas. Here: the arrived and growing, all-hour, cardigan plan.
1. Black worsted jersey suit-dress bound-off in brown. By Paula Brooks, $25. John Wanamaker.
2. Tandem to velveteen, black Verney rayon faille cardigan. By Paula Brooks, $35. John Wanamaker.
3. Cardigan shirt pared out of piqué, with a velveteen skirt, for autumn cocktails or late summer heat. Shirt, $8; skirt, $13. By Jo Collins. Velveteen muff by Schneider. $5. Both Bloomingdale's.
4. As suit, as dress: worsted flannel cardigan, skirt; each $10. By Jon McCauley; Lord & Taylor.

1

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THE UNDER-COAT DRESS

The Good Little Dress for any cold day should be warm but light, pretty but unpretentious, simple but worth the name fashion. On this page, five young St. Louis designs that put the theory to all-winter practice.

1. Grey corduroy limits on grey-to-brown plaid Bur-Mil rayon suiting. By Claire Tiffany, $13. Lord & Taylor.
2. Double-breasted dress in muted red and green. By Carole King in wool and rayon, $15. John Wanamaker.
3. First-degree red Pacific wool flannel, dress simple as a shirt, with pearly studs. By Frelich, $25. Stern's.
4. Worsted jersey (its own best news), knit-bound, cedar-toned. By Quilla Darby, $20. Abraham & Straus.
5. Two states of worsted jersey for one dress; black top with patterned rust skirt. By Daryl, $25. Russeks.

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YOUNG FASHIONS; YOUNG PRICES *continued*

FASHION MARKS IN VELVETEEN

3

4

Velveteen and velvet touch off autumn news. Here and opposite, seven St. Louis examples are put in their fashion place (country day to city evening) with a bit, or whole skirt of the good stuff. 1. Wide row of velveteen on black Celanese rayon taffeta. By Paula Brooks, $30. John Wanamaker. 2. Black velveteen, green-lit Verney rayon brocade taffeta. By Doris Dodson, $17. Oppenheim Collins. 3. Velveteen in quantity: as a whole skirt-full, and as line-markings for the jacket-bodice of knitted wool with the close-patterned attitude of tweed. By Carlye in rust colour, $35. Bonwit Teller. 4. Black velveteen, rayon crêpe faille. By Mary Muffet, $18. D. H. Holmes. Lecie hat, $8. Russeks.

1

2

Good word of velveteen, continued. 1. Side-aimed pockets, skirt, grey velveteen; grey worsted jersey top. By Minx Modes, $25. Saks 34th. Lecie hat, $8. Russeks. 2. Red velveteen on grey wool-&-cotton jersey. By Paul Sachs, $30. Bloomingdale's 3. Red velveteen cardigan (ah, cardigans) related by tiny gilt studs to a shirt-waist dress of grey Milliken wool-and-rayon tweed. By Ellen Kaye, $30. De Pinna.

NEW WORD OF JACKET-DRESS

4

5

Dazian

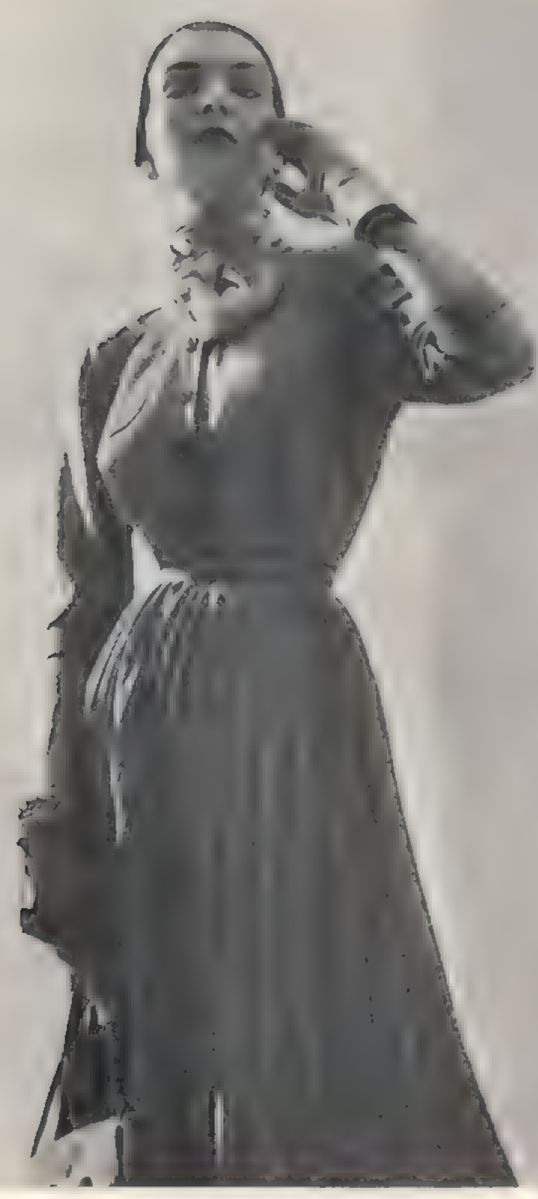
Well-reasoned for changing weather: the rising fashion of jacket agreeing with dress (by repeated cloth perhaps). 4. Black worsted jersey jacket bound in the thin grey rayon sharkskin of the dress. By Carlye, $40. John Wanamaker. 5. Brown velveteen jacket; collar, brown checked wool-and-rayon as in the dress. By Carole King, $20. John Wanamaker.

BALKIN

3

WAFER-WEIGHT TWEED

The new tweed: thin, crisp, buoyant, and unbulky as silk. Witness the full-skirted dress above, belted with this season's pet—velvet. By Carolyn Modes, of Juilliard's black and white checked wool tweed, $40; at Arnold Constable; Henry Harris; Mandel Bros. Velveteen stocking cap, Sally Victor. Rope and earrings of pseudo-pearls by Trifari; Arnold Constable.



MILTON GREENE

TWEED DRESS WORN THREE WAYS

Cardigan dress of black and white wool-and-rayon tweed (a find at $15) to wear any day: importantly with furs and pearls; briskly with a flannel helmet, a puff of grey silk scarf; casually with a fringed country scarf. The dress, by Georgiana, at Bloomingdale's; Carson Pirie Scott; Woodward & Lothrop. Both hats, John Frederics. Silk twill scarf, by Echo, $7; Bonwit Teller. The Alaska sealskin cape coat, by Fredrica; Altman. Cashmere-and-wool scarf, $8.35; Knize.

JOE CARTER'S GOLF TRAP

BY THOMAS W. PHIPPS

THE week end before last, Joe Carter played a golf match that will stay in his memory for a long time to come. He was teamed with an enchantingly pretty but unathletic girl called Janet Harvey, against his Uncle Eric and one of his summer golfing partners, a weatherbeaten, dour-faced retired West Pointer, Colonel Whetmore Duncan.

The match had been arranged at a summer dance the night before. Over a glass of champagne in the garden, Uncle Eric had issued the challenge. "Pick yourself one of these pretty girls," he'd said, glancing toward the dance floor, "and Duncan and I will play you tomorrow afternoon for ten dollars Nassau."

Joe knew Uncle Eric well enough to know that he must already have checked the golfing form of almost every girl present—he was notoriously close with his bets—but somehow, for one moment, what with the champagne, the moon, and the strains of "Some Enchanted Evening" in the background, Joe felt suddenly lucky.

"All right, Uncle Eric," he said, "It's a date—see you on the tee at two-thirty."

"Fine," Uncle Eric said, mentally rubbing his hands. "Bring a girl—and don't forget the money!"

Joe watched him strolling confidently away, probably to look for old Colonel Duncan, he thought, and break the good news of tomorrow's easy pickings.

And then, like the timing in a Hollywood musical, Harry Woods walked past with one of the prettiest girls Joe had ever seen. She was wearing a soft white dress; her beautifully tanned skin looked as if she had spent her whole life lying on a beach.

Joe swallowed a couple of times and said hello. Harry stopped reluctantly. Joe stood smiling, waiting to be introduced. Finally Harry broke down. "Janet Harvey," he said, making the name sound as unglamorous as possible, "Joe Carter."

Joe bowed. Someone said something about it's being a nice night for a dance—there was some sticky smiling and pawing of the ground, then Harry and Janet walked off.

Half an hour later, Joe had cut in, danced twice around the floor, given Janet a glass of champagne, and signed her up for tomorrow's golf game. She *had* been planning to go sailing, but golf "she adored."

At two-thirty the following afternoon the four of them met on the tee. When Joe saw Janet's costume his heart sank. She was wearing a sweater with the word FORE written on the front and back, she had a golf glove on each hand, and her highly polished, flap-tongued shoes were as gloriously shiny and new as her Tommy Armour golf clubs and the sky blue golf bag with the two bands of red tees.

If she hadn't looked so charmingly pretty and full of fun, she'd have seemed a little foolish, like a starlet dressed for publicity shots. He'd been fooled before by girls in evening dresses. He'd never forgotten the beauty in the sequins, who'd turned up for tennis the next day with two racquets and a Helen Wills vizor—who couldn't even score.

Joe had always had a horror of anyone's being too perfectly dressed for THE occasion—there was a tackiness about it like matching handkerchiefs and ties and the woman in the humourless "ensemble"—but nothing was so bad as "the special" outfits. If you could get away with FORE written on a golf sweater, the next step was BONDS written on the backs of men going to the Stock Exchange.

For an instant, Joe had a quick flash of a woman's dress with a background pattern of jokers and red threes on it with the one word CANASTA.

Then he introduced Uncle Eric and the Colonel. Uncle Eric, of course, lost his head at once. He bowed graciously and tried to shoot the cuffs of his short-sleeved linen shirt. Joe hid a smile and knew that with a little adroit manoeuvring—known in England as Gamesmanship—at least one of the opponents could be counted on to look up on every other shot. The Colonel was made of sterner stuff. He raised a wrinkled golf cap, smiled briefly, then flipped a coin in the air. "Call it," he boomed, with the strict heavy-handedness of a Brundage.

"Tails," Joe said.

"Heads," the Colonel said. "Our honour."

"Lunch drives?" Joe asked, thinking it would give him a chance to gauge Janet's skill, because last night there had been too many other things to talk about. Uncle Eric and the Colonel gave a snort.

"Sorry," Joe said, smiling, "just asking."

Janet had taken out her driver and was handling it as if it were an umbrella. It was a depressing sight, so Joe looked at her slim, well-shaped ankles instead.

Uncle Eric was losing no time being the old world charmer. Already he'd pressed a handful of tees into Janet's hand, now he tossed a new ball to her caddy. The Colonel was taking a practice swing, his movements stiff and military. Joe felt quite cheated when he finally drove the ball a straight hundred and fifty yards without even a brief lapse into the manual of arms.

Joe was one of those golfers who had been off his game for the last fifteen years. As a junior, he'd shown a lot of promise but somehow nothing had ever quite come of it. He shot occasionally in the high seventies, usually the low eighties. He gave Uncle Eric five shots a nine, the Colonel four, but now, with Janet's unknown game, the handicapping was difficult.

Uncle Eric made a couple of suggestions that were outrageously unfair. Finally, they agreed on a Scotch foursome—that meant each team would play one ball, taking alternating shots after the drive. Joe was fully *(Continued on page 119)*

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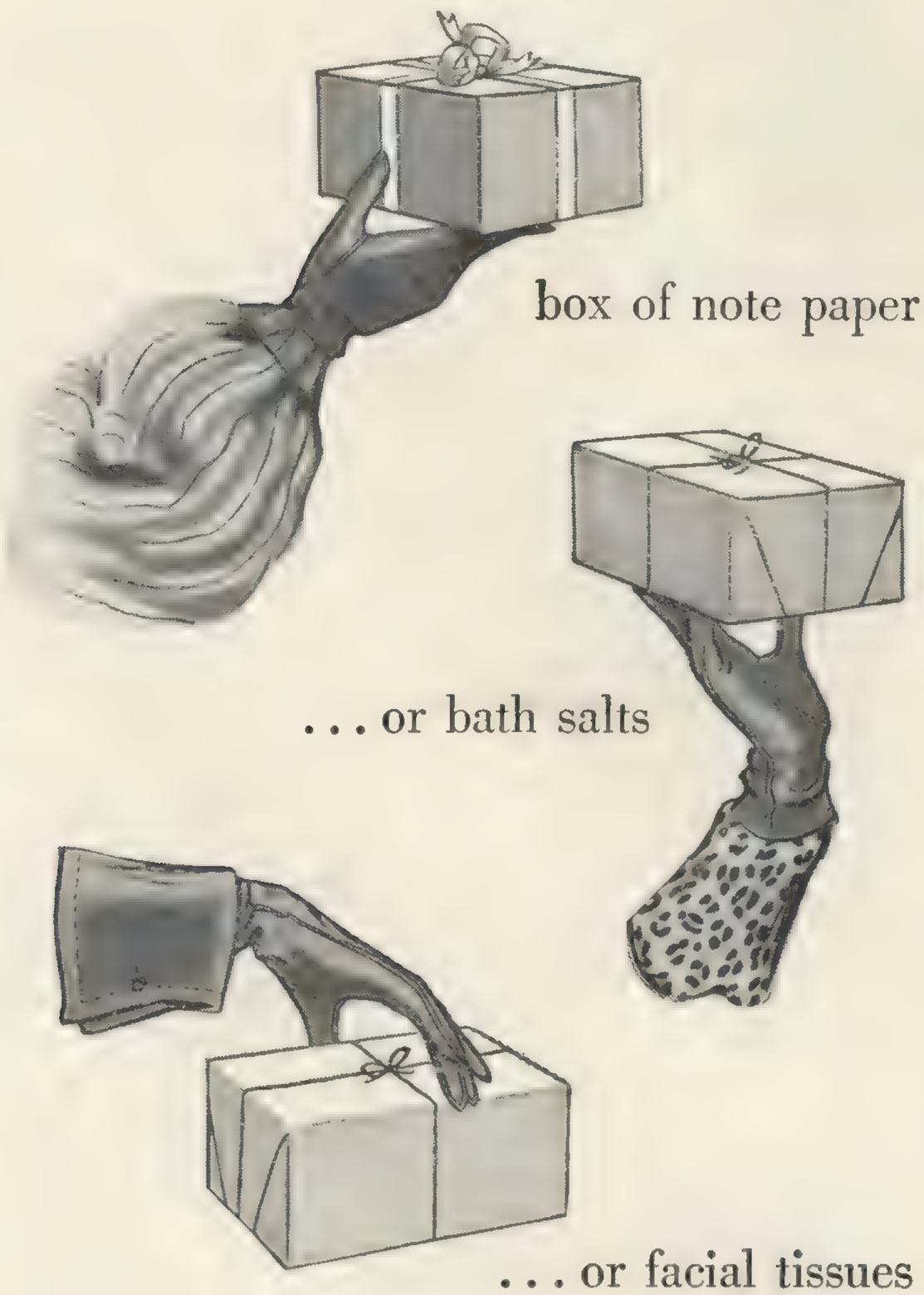

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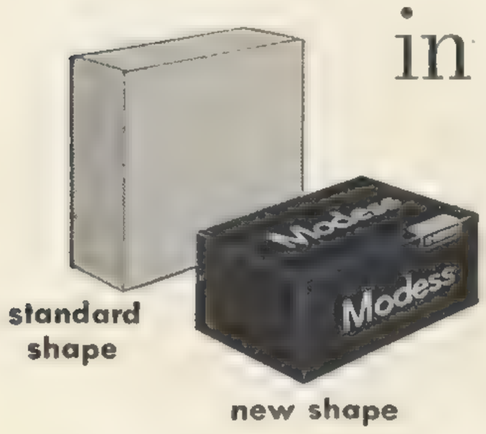

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IN LONDON

(Continued from page 86) bines wit and romantic enchantment; Dame Edith Evans and Felix Aylmer in *Daphne Laureola*, a maddening mixture of boredom and unsustained brilliance carried by excellent acting; *The Beaux' Stratagem*, a typically naughty Restoration comedy. . . . Plays imported from Broadway: *Brigadoon* with James Jamieson, a brilliant Scots dancer who recreated Agnes de Mille's choreography and trained the chorus; Peggy Ashcroft, almost unbearably touching in *The Heiress*; Paul Muni in *Death of a Salesman*, his first London appearance in twenty-five years; William Sylvester as the witch-boy in *Dark of the Moon*, which is produced so brilliantly, with such life and taste that the play's weaknesses pass almost unnoticed.

IN PARIS

(Continued from page 86) ball given by Mrs. Norman Winston at which guests were asked to wear costumes representing song titles or composers. . . . The trend toward amateur performances launched at a ball given by Prince and Princess Cyril Troubetzkoï, where the international Flamenco dancers, Rosario and Antonio, were the star performers.

PEOPLE ARE TALKING ABOUT . . . The Second International Festival of Music in Aix-en-Provence: its high point, Mozart's opera *Don Giovanni* given in the great open-air courtyard of the ancient Archbishop's Palace, with a magnificent cast including stars of La Scala, the Hamburg, and the Vienna Opera, with décor and costumes by the painter Cassandre. . . . Balzac, the hundredth anniversary of his death; pilgrimages to Touraine, the Balzac country, Balzac exhibitions, an essay by Balzac making front-page news. . . . Museum vintage cars, borrowed from the Owners of Antique Motor Vehicles Association, parked outside Maxim's nightly during the fiftieth anniversary galas.

PEOPLE ARE TALKING ABOUT . . . Old favourites: Lucienne Boyer who has been singing in her own night club, Chez Elle; Suzy Solidor singing at the Club de l'Opéra; Josephine Baker's midnight show at Les Ambassadeurs. . . . Two new left-bank night spots: Club St. Yves modelled after a turn of the century *café-concert*, and the Rose Rouge. . . . Lunching or spending a week end at the re-opened Hotel Trianon-Palace at Versailles, its superb food and service, its château atmosphere all just fifteen minutes from Paris.

PEOPLE ARE TALKING ABOUT . . . The post-war musical influx from America: Marian Anderson a sell-out weeks in advance; the American duo-pianist team, Arthur Gold and Robert Fizdale; Aaron Copland playing at the American Embassy Theatre. . . . The joint recital given by composer-pianist Francis Poulenc and cellist Pierre Fournier; heard for the first time Poulenc's "Cello Sonata," tender, delicious, almost comestible music, more relaxed than the usual Poulenc scores (Fournier will play it in the United States this autumn). . . . Composer Olivier Messiæn playing the organ every Sunday at L'Eglise de la Trinité.

PEOPLE ARE TALKING ABOUT . . . Chopin; an evening of Chopin ballets at the Opéra organized by Serge Lifar; a candlelight concert of piano and chamber music given by the "Concerts Historiques" Society in the house where Chopin died; a Chopin evening in the beautiful candle-lit Galérie d'Hercule of the seventeenth-century Hôtel Lambert where Chopin himself often played; listening to George Chavchavadze's romantic, tempestuous, *sotto voce* performance were a mix of aristocratic dowagers with dog collars, long ropes of pearls to the waist and lace fichus; chic Parisians and débutantes in white chiffon and tulle; jewels flashed unexpectedly like immense fireflies—necklaces, bracelets, long drop diamond and pearl earrings, wide and long diamond fobs worn on shoulder straps; dresses and evening wraps trailed on the wonderful old parquet floor like wind in the leaves. . . .

PEOPLE ARE TALKING ABOUT . . . The reappearance of the last *bateau-mouche*, its schedule—three trips a day around Paris with dinner and dancing in the evening. . . . Two American artists: Chadbourn the painter, and the abstract sculptor Guitou Knoop. . . . The new novel, *Lovers Aren't Company* by Monica Sterling. . . . The last-minute rush to book return passage on the re-built Île de France, an old friend back in the transatlantic service.

"COLOR IN YOUR LIFE"—A CORRECTION

"Color in Your Life" is a phrase used on the cover of Vogue, dated April 15. We now find that this phrase is a title that has been trademarked by Dorothy Draper and used for a series of articles that have been published. Vogue regrets its inadvertent use of Mrs. Draper's title.

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DESIGNS FOR DRESSMAKING

Here are the prices and yardage for the Vogue Designs for Dressmaking on pages 106-107; each $2.50.

From Balmain: No. 1072. Sizes 12 to 18 (30 to 36). Size 16 calls for about 4⅛ yds. of 39" material.

From Schiaparelli: No. 1068. Sizes 12 to 20, (30 to 38). Size 16 takes about 5¼ yds., 39" wide.

From Heim: No. 1070. Sizes 12 to 20 (30 to 38). Size 16, 54" wool: dress, 2½ yds.; coat, 2⅞ yds.

From Piguet: No. 1066. Sizes 12 to 18 (30 to 36). Size 16, 54" wool: dress, 2⅝ yds., jacket 2⅜ yds.

From Fath: No. 1069. Sizes 12 to 20 (30 to 38). Size 16: 3 yds., 54" material; 1¼ yds., 35" linen.

From Molyneux: No. 1071. Sizes 12 to 18 (30 to 36). Size 16 takes about 8⅛ yds. of 39" material.

From Paquin: No. 1067. Sizes 12 to 20 (30 to 38). Size 16 takes about 4 yards of 54" material.

From Lanvin: No. 1073. Sizes 12 to 20 (30 to 38). Size 16 calls for about 6¼ yds. of 42" fabric.

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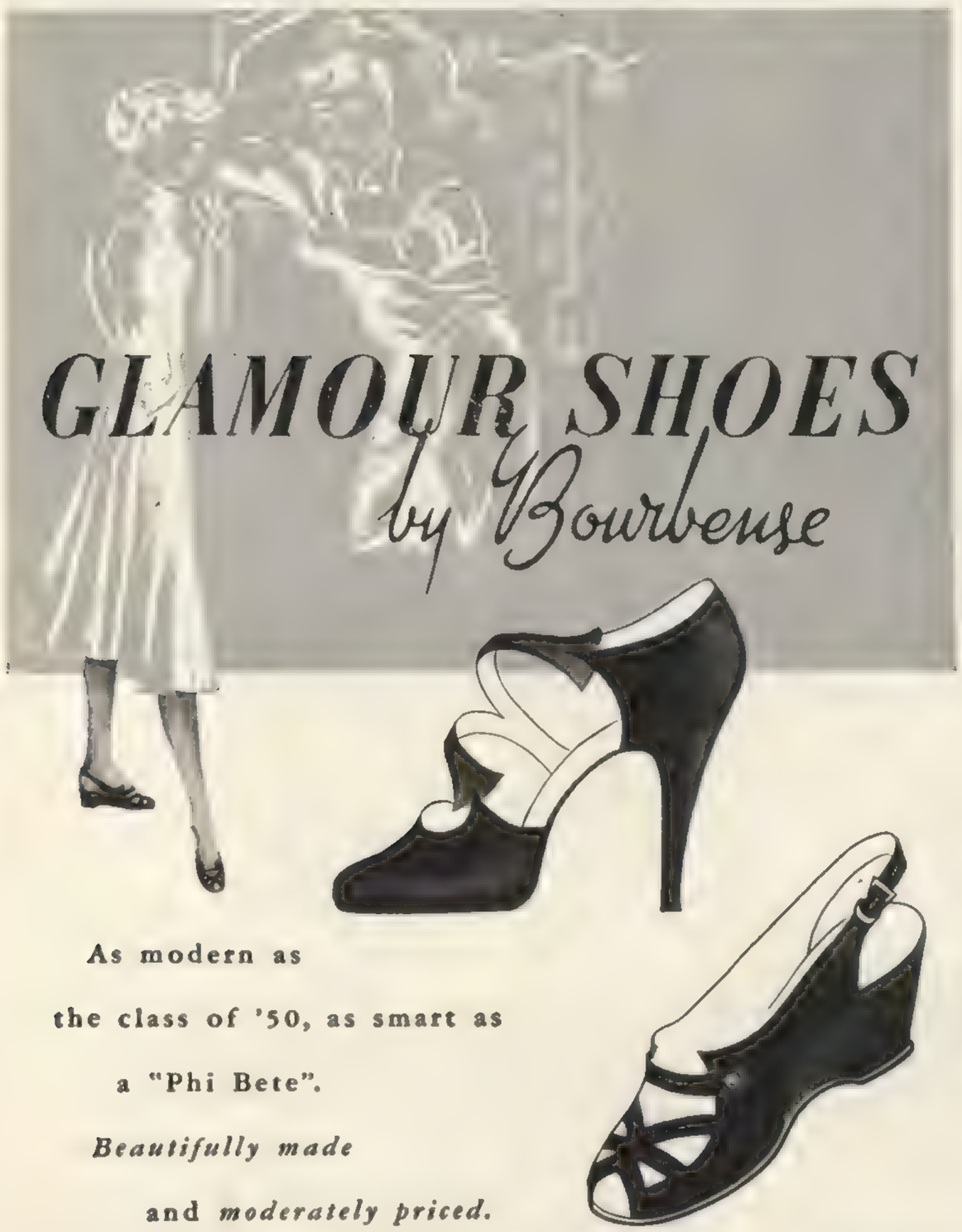

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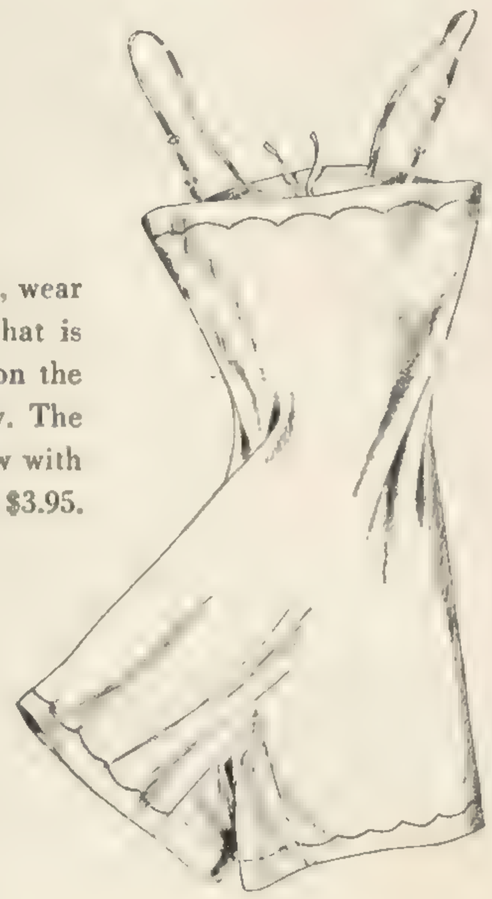
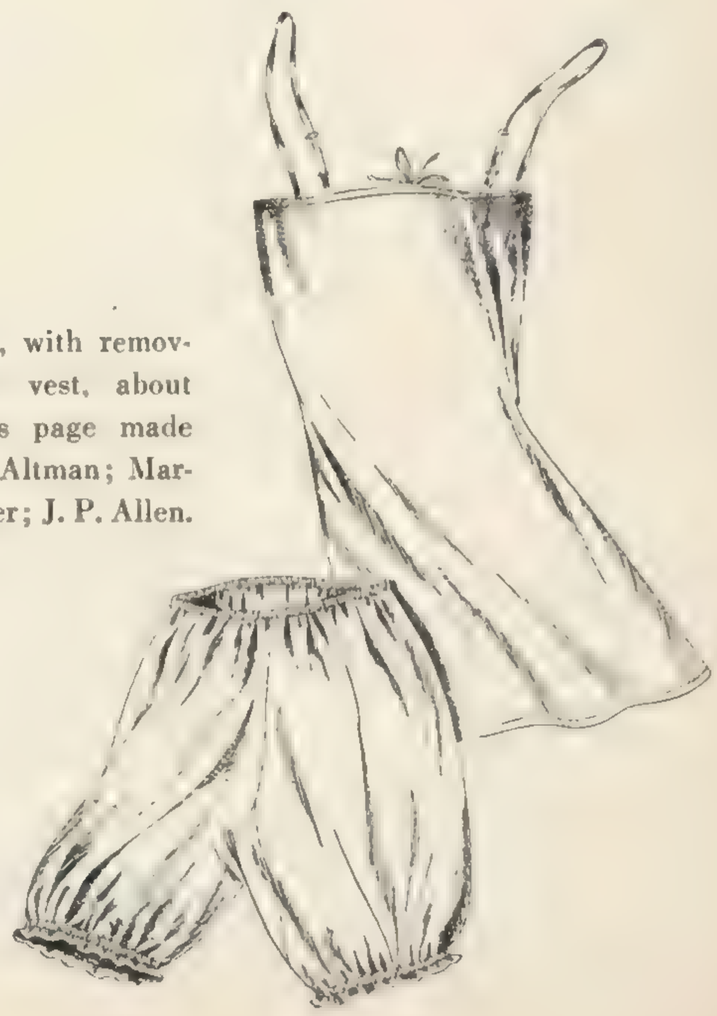


Simple, sensible lingerie to buy now, wear the year round, in a tricot fabric that is rayon on the inner side and nylon on the outer. It dries quickly, packs easily. The chemise, an old love, here again, now with neat rows of stitched scalloping, $3.95.

An airy, brief bandeau, lined with net, V-front, adjustable straps, $1.50.
Shortest pantie, close-fitting, with elastic around waist, legs, $1.35.
Next: Flared panties, cut like shorts, elastic at the waistband, $1.50.
Short version of a pantie which comes in two longer lengths, $2.



Bloomers like a little girl's, with removable elastic, about $3.50; vest, about $2.75. All lingerie on this page made of Pechglo. By Vanity Fair. Altman; Marshall Field; Titche-Goettinger; J. P. Allen.

JOE CARTER'S GOLF TRAP

(Continued from page 114)

aware that it was going to be a tough battle, but hopeful that Janet's presence might sufficiently unsettle the two old bachelors to give his team the edge.

As Uncle Eric, magnificently dapper in his crisply pressed off-white sailcloth trousers and well faded light blue, loose-fitting linen shirt, drove off, Joe's hopes soared. In an obvious attempt to show-off, Uncle Eric topped his ball a miserable fifty yards into the rough.

Joe drove a straight two-twenty down the fairway. Janet put her club down and clapped. The Colonel frowned testily.

As they walked to the ladies' tee, he sidled up to Joe and said in that overcasual voice of the man who knows he's on a good thing, "How about a little Nassau bet, my boy—say five dollars?"

Joe tried to stall until Janet had driven, but the Colonel was pressing. "O.K.," Joe said, uncomfortably, realizing that now he had forty-five dollars on the match, "five dollars."

Janet stepped up to the ball. As she started to address it, her dark, shoulder-length hair fell over her eyes. She stopped and with a little laugh pushed it back. She tried again—again the curtain fell.

"How about a cap?" Joe said, anxious that his partner should at least see the ball.

"Fine," Janet said, "love it."

Joe looked in the side pocket of his golf bag—he'd given up his old heavy leather one for a light canvas one, so many of the caddies nowadays were either weak young boys or very old men—and pulled out a beaten-up sailing hat. Janet put it on and gave a mighty swing. For a moment there was silence. She whiffed. The game was on.

By the end of the first three holes, Janet and Joe were three down. Uncle Eric and the Colonel were having a wonderful time. This looked like their first victory of the summer, and Joe could see that it was going to their heads like old wine. Something had to be done. Not only to save Joe's forty-five dollars, but if Uncle Eric won he'd be impossible to handle all winter.

It was obvious that there was no chance of improving Janet's game. She was quite hopeless—but there was still the angle of gamesmanship.

They reached the seventh hole five down. By then Joe had had a chance for a little chat with Janet—their strategy was laid. As Uncle Eric stood up to drive on the eighth tee, Janet said in her sweetest voice, "Oh, Uncle Eric—I love to see you swing—do really hit a long one this time; I bet you can."

Uncle Eric beamed. He took a gigantic wallop. The ball sliced forty yards and disappeared into a deep trap.

The Colonel stepped forward. As he passed Janet she whispered, "Poor Uncle Eric—I guess he's getting a little tired."

The Colonel nodded and straightened his shoulders. "No staying power, my dear—that's the trouble with him." He gave her a friendly little wink, and within the next minute he'd hit two balls into the bulrushes.

Joe felt much better. By the end of the fifteenth hole the match was even. Janet had played her part so skillfully that by now Uncle Eric and the Colonel weren't speaking to one another. All that mattered to each of them was that she should think he was the better player.

As they stood on the sixteenth tee, the atmosphere was tense.

The hole was halved. So was the seventeenth.

At this point, Uncle Eric said in an ice-cold voice, "Play you the last hole for an extra thirty dollars."

Joe blinked. A little out of his range, but Janet was looking mighty attractive. If she kept on with her tactics they stood a good chance. "All right, Uncle Eric—for thirty."

"Fifteen with me?" the Colonel said, his pipe clenched in his teeth. Joe nodded. He'd had a couple of good runs at Canasta—he was ahead.

In some miraculous way they all got comparatively decent drives. Joe used Janet's drive and then hit the worst shot of his life—a horrible hook into some tall weeds. Out of the corner of his eye, he saw Uncle Eric and the Colonel smile grimly. And then occurred the dramatic incident—Uncle Eric got stung by a bee.

Just as he was about to chip on the green, putting his team in an almost unbeatable position, he let out a yelp. In his excitement he struck the ball a glancing blow—it bounded towards the Colonel's caddy, hit him sharply on the leg, and whizzed into an unplayable lie in a gully back of the green.

It was a nasty moment. The Colonel looked as if he was about to swallow his pipe. Uncle Eric was doing a strange tribal dance, jumping up and down, his hand pressed to his cheek. Janet ran forward to comfort him, but he was beyond help. What he needed was a stiff gin and tonic—a double. Without giving another moment's thought to the outcome of the match, he hobbled off in the direction of the club house.

Joe looked over at the Colonel. It was obvious that he was convinced that, in some diabolical way, Joe was responsible for the bee; that it was a specially trained one that Joe brought along and used in all such critical moments in his life. There was a moment's silence. Then Janet said sadly, "Poor Uncle Eric—he did want to win so badly."

The Colonel eyed her coldly. "Yes, young lady—victory is always sweeter than defeat."

Janet smiled; then she looked over at Joe. "Do you hear that, Partner?"

Joe was halfway towards the tall weeds to look for his ball. He stopped, then glanced over his shoulder. Janet had taken off the sailing hat and was shaking out her hair. Suddenly the prospect of seeing a lot more of her was a very pleasant one. He smiled and waved his hand.

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PRIMER FOR AMATEUR PAINTERS

(Continued from page 93)

bridge table near your right hand.

Painting Outdoors: Beware of the wind and of dust.

Painting Anywhere: In principle, the first layers of paint should be thin in oil content, so use more turpentine at the beginning of your painting. If and when you want to rework on a painting you can add some oil (linseed only) to your turpentine. Black paint comes through a light overpainting after a certain period of time, so if you have made a mistake don't think you can erase it by painting over it in white. You must conscientiously scrape with a palette knife and rub out with turpentine the black line before overpainting it. There is a horse by Velásquez that has more than four legs.

Have on hand a good frame to fit your canvas so that you get the total effect of your painting.

BASIC ADVICE

Learn to observe. If you want to paint flowers, for instance, try to understand what makes a particular flower different from another. Tear the flower apart literally and understand its structure. Draw diagrammatic sketches. Observe the general look of the flower, then go into your "studio" and paint from memory what you have remembered of that particular flower. Even great painters like Bonnard find it very difficult to work in the presence of nature. He has said in effect, I am too weak to be in the presence of nature; I look at the subject and lose myself in thousands of little details and my original impression is gone. It is this "original" impression that you want to paint, so don't allow yourself to become the slave of what you observe. No one will check to see if the bouquet you painted had five blue flowers or four. What is important on canvas is whether the number of blue flowers you put there make a good painting. This applies to landscape as well. Learn to eliminate the unessential or you are lost.

As a good discipline, and to achieve better results quickly, do not hesitate to paint the identical subject several times. For instance, you could paint a bouquet of flowers with the flowers in front of you, and then take the flowers out of the room and paint the same subject from memory. Try painting the same subject again the next day, all the time making free colour variations to intensify your ideas about the particular flowers.

It is a good thing to do free copies of great masters. Just take a reproduction of a painting you love and interpret it in your own way.

COLOUR

Colour permits the freest expression of feelings. One of the most rewarding ways to get colour ideas is to intensify whatever you see. For instance, look carefully at a pink rose. At first it seems all one shade of pink, but if you squint to stimulate your inner-colour perceptions you will notice that within the overall pink there is a yellowish pink, there is a bluish pink, and maybe even somewhere a bright orange.

Colour on the palette will never be as brilliant as the colours of nature so you must cheat to produce the desired effect. To get greater contrast, a bold black outline around a small area of intense colour will make that area seem much brighter. Here also the theory of complementary colours comes into play. To make red seem more red surround it with green; to make green more green, surround it with red; blue becomes bluer surrounded by orange-yellow. Within these groupings there are other more subtle subdivisions; a bluish-green surrounding an orange-red spot will make that spot more yellow-red.

You may find it a rewarding experience to translate your own personal emotions into your colour impressions. A green field can feel to you red or blue; a white barn may look to you mauve; the blue sky may seem yellow. Do not confine your painting to the facts of blue sky, green grass, white white, black black. That is mechanical thinking and you will never go far in painting if you follow it.

COMPOSITION

Composition is a frightening word for a beginner, but actually it simply means how to present most effectively whatever you are painting. Will the vase of flowers be more pleasing in the centre of the canvas or to the left, or to the right? That is your composition, and the clearer your thinking on the subject is the better your composition will be.

DRAWING

Many people do not dare to paint because they say, "I can't draw a line." This is never true; if they can write, they can draw. When you doodle you draw, and some of your paintings can be glorified doodles interpreted in colour and composition.

It is important to draw not so much for the line itself but as an exercise in learning to observe. Someone said of Picasso, "He doesn't look, he sees!" It is a vital point, this learning to see and understand how things are held together.

TECHNIQUE, STEP-BY-STEP

Suppose you want to draw a bouquet of flowers. After studying it carefully and making separate structural sketches, do charcoal drawings on a piece of paper of free arrangements of the flowers. These sketches can be small and should give you confidence, and at the same time solve your over-all compositional problem. Pick out the sketch you like best, then draw in charcoal on the canvas the general composition of your flowers. Do not do a detailed charcoal drawing. It is more important to block out your colour masses than to count the number of petals. Flip the canvas with a rag to get rid of surplus charcoal; if you try to wipe it off, it will smear and dirty your canvas.

You can now choose two methods of procedure—either put colour directly into your charcoal-sketched painting or, if you want a bold, more modernistic effect, retrace the faint charcoal outlines with a very liquid mixture of turpentine and ivory black so that your outline will be grey and not deep black. A variation of this method is to retrace in any colour which you may choose as the dominant or contrasting note of your painting; for instance, some good colours are cobalt blue, yellow ochre, burnt umber, or burnt sienna.

Once the outline is traced, put in the general colours. It is best to cover the whole canvas as quickly as possible with the general colour masses even if you have to change some of them later. It is not absolutely necessary, however, to cover every spot of the canvas. On the contrary, apply the colour in such a way that some canvas shows through between the brush strokes. Do not fill in too close to the outline or you will lose it.

To remove colour, dip your rag in turpentine and wipe it off. For safety's sake while doing this, hold your canvas horizontally when removing large areas of colour, as otherwise the turpentine may run and destroy other parts. Once you have blocked out the over-all colours, go deeper into the subject and check the interrelation of the colours. From now on, you are on your own and all means are permissible—do not be afraid of sketching with a palette knife, smearing with your fingers, applying colour heavily—as long as you produce a work that satisfies you. And remember that no work should satisfy you very long—each work is a stepping stone to greater progress.

AMATEUR PAINTERS

(Answers to the quiz on pages 92-93)

1. Dwight D. Eisenhower . . . Indian Head.
2. Winthrop Aldrich . . . "Yacht Race—Dark Harbor, Maine."
3. Mrs. William S. Paley . . . "Offspring."
4. Mrs. Angier Biddle Duke . . . "Jungle Garden."
5. Deems Taylor . . . "Cliff Dwellers."
6. Ginger Rogers . . . "Still Life."
7. Clifton Webb . . . "Nature Boy."
8. Noel Coward . . . "White Cliffs" (of Dover).
9. Roy E. Larsen . . . Beach at Viña del Mar, Chile.

PRIVATE LIVES OF PUBLIC BOOKS

(Continued from page 97)

languages between them, find an eighth language in the visitor's broken English. He finally conveys that he is a tablecloth printer looking for designs. Sixteenth-century title-page borders, Le Pautre's etchings of chimney pieces and mirror frames, some eighteenth-century Japanese prints and seventeenth-century Chinese flower prints are brought out for his inspection—and, as a sort of eleventh-hour inspiration, the highly ornamental drawings of Aubrey Beardsley. (Of those he finds usable, he orders photostats, at cost.)

For this is by no means a "museum" print room. Its collection of master prints, historic views, posters, electioneering and social cartoons, and books about them, are intended as a record of printmaker techniques and a pictorial history of civilization, including the most modern stages. Here one may study great and small examples of the etching, engraving, lithograph, woodcut, drypoint, pen-and-ink, aquatint, mezzotint, carborundum print, serigraph; and the techniques of making them. Or, if one wishes, investigate modes of transportation down the ages (an oxcart in a Dürer print, a seventeenth-century baby carriage in a Rembrandt drawing, a nineteenth-century locomotive in an early American print, Mr. Kup believes, might lead off such a search).

As a further help to the future researcher, Mr. Kup is waiting for the day when he can have the ninety thousand prints in the collection microfilmed, and cut up the film, and paste the corresponding microfilm print on each index card in his files.

More drastically than the Print Room, the Picture Collection in the basement (the only free source in the city from which one may *borrow* pictures) looks upon art from the standpoint of record. Indeed, in this room all pictures are brothers. In its comprehensive "subject" files, running from Abacus to Zodiac, Braque and Bouguereau lie down together beside a newspaper photo and a slick "ad" clipped from yesterday's magazine. For it is the collection's objective to furnish a record in pictures of man's activities comparable to the verbal record found in books.

"In this room," says Miss Romana Javitz, its duenna. "Rembrandt's picture of the old lady cutting her nails, or an Egyptian bas relief of a slave plucking a goose, are not valued as examples of Rembrandt or Egyptian bas relief. They arouse the response, 'Ah, here is a record of how they cut nails, plucked geese!'"

Backing up her contention that all art is useful as documentation, Miss Javitz cites the orthopaedist who discovered in Botticelli's *La Primavera* evidence of early bunions, and in the drawing of an Egyptian's withered limb, of antique infantile paralysis.

Not only doctors, but artists, designers, window decorators, patent lawyers, Army and Navy Intelligence (looking, perhaps, for "pictures of the edges of lakes"?) make heavy use of this crowded room. So do people at whose occupations one can only guess from the "call" slips filled out at the desk: "Fishes in houses." "Cleo Patro." "Picture of woman who at first glance is obviously a WIFE. Old master will do."

One comes all this way, and has barely begun. Down the hall is the Music Division. Upstairs, one thinks of the Divisions of Periodicals, of Science and Technology, of Economics and Sociology, of American History and Genealogy, of Maps and of Manuscripts, of Oriental, Jewish, and Slavonic Literatures. One has said nothing of the Main Reading Room, with its 768 chairs fully occupied most of the time from nine in the morning until ten at night; of the Art and Architecture Division, where eighty thousand books and 1,350 boxes of clippings deal with 660 subjects (you can look up Adam and Eve, if you like, as conceived by Blake or Bronzino, or as found in Pistoia or Pisa); of the glamourous Spencer Collection of bookmaking over the past ten centuries; of the Berg Collection of rare English and American editions from Caxton to the twentieth century; or of those other miscellaneous collections on duelling, magic, poultry, naval history, and Continental Court Decisions from 1637 to 1929.

Each special service, too, has a tale, whether on arranging film forums, "great books" discussions, children's puppet shows, or lectures on art, literature, and music. The Reader's Adviser's Office is busy on a typical project, preparing a "suggested reading list" (such books as James West's *Plainville, U.S.A.* and Huszar's *Practical Applications of Democracy*) for seven German women, leaders in cultural fields, in America as part of the Army's re-education program.

There is even a service, one discovers, designed to propitiate all those who long to beg, borrow, or steal some cherished page or picture from the library's reference-only collections. In the Photographic Services, anything from a single page to a whole volume or musical score may be photostated, photographed, or microfilmed at cost. (Mr. Carruthers, Chief of the Services, happily reports that through some technicality involving the blue lights of the spectrum, old manuscripts and prints in faded ink often show up better in photostat than in the original.)

In a public library's responsibility to furnish "unlimited information of all kinds, for any and all persons," how much is enough?

On Director Ralph A. Beals's desk are three projects. One is a film library of educational and documentary subjects; to collect and make it accessible would cost $25,000 a year. Two is the offer to the library of a remarkable and famous photograph collection, on the condition that it be properly housed and administered; to do so would cost $15,000 a year. Three is the opportunity to buy a collection (stowed for the past twenty years in a Connecticut barn) of Russian ecclesiastical and liturgical manuscripts dating from the fourteenth century, and of which few examples survive anywhere in the world; to buy it would cost $12,000.

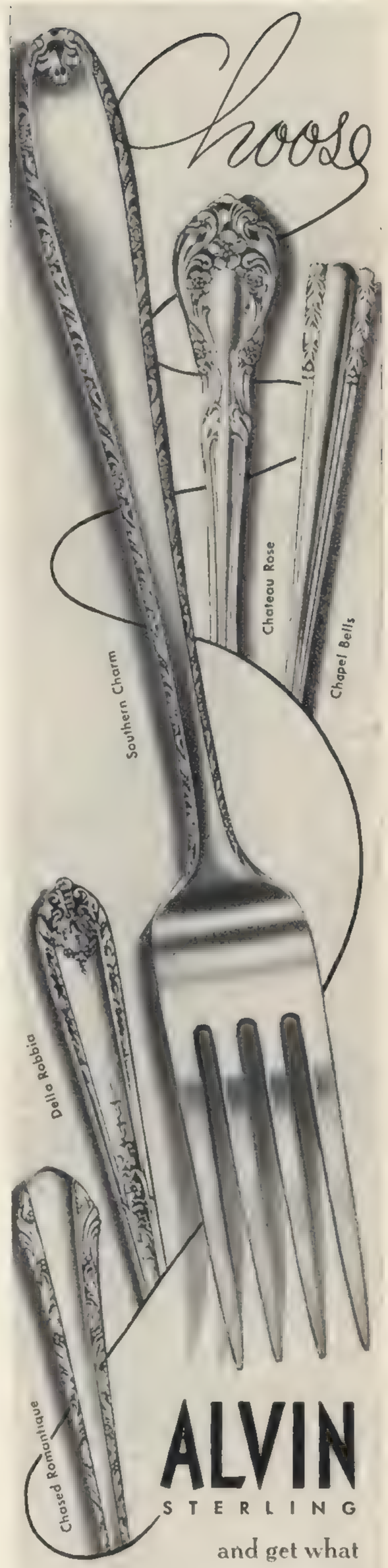
Of realizing these projects at this time, Mr. Beals despairs. It is tragic. These opportunities have to be passed by—and are lost to us forever. "No funds," he explained.

Since 1848, when John Jacob Astor's bequest of $400,000 set in motion the present New York Library system, the reference collections of the parent library have been supported entirely by endowment and private gift. (The sixty-five offspring branches, and structural repairs to the Fifth Avenue building, are paid for by the city.) Dwindling returns, since 1932, on endowment, rising costs, the growth of the library's public and of its concomitant duties, have turned a small rich library, over the years, into a great poor one.

Beginning a few months ago, the library set out to raise an additional $10,000,000 in endowments and $300,000 in private gifts; and, for the first time in its hundred years of existence, turned for help to its everyday patrons to fill out a budget perilously skimped. Worn-out equipment must be replaced and needed new equipment bought. Room must be made to relieve congested offices and shelves and reading rooms. Old books and papers that time is reducing to dust must be microfilmed. The staff must be made adequate to the library's voluminous task.

With far to go and little to go on, Mr. Beals refuses to be overwhelmed. "If you wait for perfection," he says, "you can't move at all." This attitude reverberates throughout the library in small but significant ways. Although the Music Division has inadequate facilities for playing its 10,000 phonograph records, it still manages to give some of them a hearing at weekly concerts and music lectures. The Picture Collection, with no room in its homemade, open-topped wooden file boxes for its range of documentary photographs, movie stills, and postcards, has succeeded, by wresting empty cartons and envelope boxes from the 5-and-10, in getting them sorted and stored and into the racks—where at least they can be got at. All through the building, indeed, one is struck by a sense of the makeshift in the midst of marble; of the beaverboard, the pasteboard, the lick-and-a-prayer with which division chiefs have overcome the *status quo*.

What is it, one wonders as one leaves the library, that inspires these learned and gifted librarians with an overtime zeal never matched by their pay checks? Is it, perhaps, that each surmises in his division that "still point of the turning world" (to borrow from T. S. Eliot) where time past, time present, and time future are conquered and reconciled—"the complete consort dancing together."



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MY BANK BALANCE

(Continued from page 78)

how things were going to turn out on the south.

Mr. Nash was beginning to get a fixed stare. "But what about book three?" he asked as he nervously fingered the edge of his tan blotter. "Surely you keep some track in that one?"

"Oh, no, Mr. Nash. Least of all in three," I said. "That's the really nervous book. Out of it I write the guilty checks when I'm almost certain we're going to bounce. I have a plan about this book though, because I make out most of the checks to myself so that if we do overdraw it's on us. I also keep important papers in it, swatches of material, recipes, telephone numbers, measurements and one needle threaded in black and one in white."

"Oh, no!" Mr. Nash shuddered. "No!" He was looking pale and swallowing hard, because his Adam's apple started moving up and down. "Surely you take your checks out of the book in order?"

"In order?" I asked, not quite understanding him. "I should say not. Sometimes it's from the back and more often from the middle, but never from the front. I like to keep that section intact so that I can tear out the pages when I write to my mother. They're marvellous, you know, for grocery lists, too, and just the right size for writing notes of instruction to the maid if I'm out when she arrives. All that beautiful blank paper going to waste on the back end of the balance back forward pages seems like a shame. Quite often I pull it out for the children to draw pictures on."

Mr. Nash had begun to slump from his shoulders by now. "You mean," he asked incredulously, "you mean that you keep no account in any one of the three books?"

"No," I said, "or rather yes. I mean I don't. And the reason my system is working so well now is because I don't bother to enter the money deposited the way I used to. That's what threw me off before—the balance which grew fatter and fatter because I constantly added but never subtracted. Now nothing entered, nothing withdrawn. Besides, I have a sixth sense this way when it's time to stop writing checks. It's sort of a tingling feeling on the bottom of my left foot. You may laugh, but it's really true. I suppose it ties in with nerves or something, in a way. You might even call it psychosomatic banking." I tittered nervously, but went right on, "When I feel it coming on I stop writing checks until Friday pay day. I'm awfully glad my husband gets his pay check every week."

As I left the bank I glanced back over my shoulder. Mr. Nash was sitting behind his gleaming desk shaking his head from side to side like a man emerging from a bad dream.

I used to think things might have been better with my checkbook and me if I had been able to maintain a better than C average in arithmetic at school. Now I doubt it, for the few times I have jotted down outgoing checks in the book uptown, I found my husband had been downtown gaily writing and cashing checks which he never remembered to tell me about. And him with a B plus average in mathematics, too. I'm sure my new system is right—trusting to luck, holding my breath and waiting for the bottom of my left foot to tingle.

One spring my husband became puckish with the arrival of warmer weather and began to number the checks he wrote. This was an unheard-of practice in our family and I was frankly concerned with the appearance of numbers on the cancelled checks. Not that they ran in any particular sequence but there they were in the upper left-hand corner of most of the checks he had written during March. Long and involved numbers, too. I paused over one which was numbered 6N94-53. "What in the world is that for?" I asked him at breakfast the April morning the statement came in. I was glaring at a large pile of checks bearing his signature beside my coffee cup.

"Why," he replied indignantly, "don't you remember the license plate on that tan Chevy convertible we had in 1940? If you'll notice, the check's made out to that auto supply store on First Avenue where I bought your brother's car radio. Writing that check set me to thinking about our old tan car. Best damn convertible we had. It hardly rattled at all."

There was a check to the Williams Club numbered 1933. Once I had figured out how his mind had been working, it was fairly obvious what that was for, since he was the class of '33. Just as easy were 1911 and 1914, which are the respective years in which we were born. No matter that the 1914 check was written fully two weeks before the 1911.

The other day I stopped by Mr. Nash's desk for a moment. He looked genuinely frightened at first and it seemed to me his hands trembled slightly as he picked nervously at the edges of a sheaf of papers before him.

"I just wanted to tell you, Mr. Nash," I said, dropping into the stiff chair beside him. "I opened a savings account today. Here's my pass book. It's a pretty colour blue, isn't it? I'm thinking of having the children's bedroom painted in exactly the same shade." I don't think Mr. Nash could have said "My God" but it sounded as though he said, "My God! Now you have four books." Suddenly a smile of relief and delight crossed his face and he relaxed a little as the impact hit. Even the stiff rose in the bud vase on his desk looked more lifelike. I could see his pristine mind working over those neat figures which the bank imprints in bright purple. The date would be recorded in my pass book, withdrawals listed, deposits entered, interest added, balance summed up, and there wasn't a thing I could do to spoil the neat, accurate beauty of it all. He smiled again, stood up, and ushered me to the front door just the way I have seen him take leave of the mink-coated matrons with a fat bank balance who arrive in shiny limousines.

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SCOTTISH BORDER HOUSES

(Continued from page 69)

inevitable and most regrettable deterioration of valuable furniture starved for want of polish: for the work of daily dusting and cleaning alone has always in such houses required the services of many hands, and trained hands at that, such as in these days are not to be found. The lady of the house herself could not possibly undertake a task of this magnitude. In any event, she has all too many other duties to perform —children to look after, it may be; local duties, meetings to attend in Edinburgh or Glasgow, the Girl Guides and other girls' clubs, the Women's Rural Institutes, bazaars, Mothers' Unions, parties at Christmas time for the children on the estate (and for their parents too); and in the summer months the entertainment of friends and relations whom it may be her pleasure or duty, or her husband's pleasure or duty, to invite to stay.

These Border houses, let it be emphasized, are not mere holiday homes. The people who live in them, save for an occasional few days in London or a still more occasional week-end visit to a friend, live there from one year's end to another—far more continuously than ever did their forebears. There is no longer the temptation, for example, of a London season to lure them away for months at a time to the south; travelling in any case is both expensive and uncomfortable.

It may be asked, what of the male side? What, in these conditions, do they do? Once upon a time they occupied much of their time in various forms of open-air sport. The Border country has always been famous, among many other things, for the opportunities for the sportsman. Fox-hunting, fishing, and shooting are still cherished recreations.

The four well-known Border Hunts—the Buccleuch, the Berwickshire, the Lauderdale, and the Jedforest—still maintain their existence as popular local concerns; salmon-fishing in Tweed is no less prolific than it was (and the Floors beat, belonging to the Duke of Roxburghe, is probably the best on the river); but there has been a sad deterioration in the shooting. Owing mainly to the increase of vermin of all sorts during the two wars when gamekeepers were rare, partridges and grouse have both declined greatly in numbers, while pheasants, without the stimulus which hand-rearing used to provide, have dwindled to a hardy remnant of what they used to be.

But besides that, the landowner, harassed by the many extra duties which the new age imposes on him, has little leisure for sport. Much of his time is taken up by estate management, of which forestry, now in process of scientific development, forms necessarily a prominent part; besides which, County Council work, Justice of the Peace courts, politics, Territorial Army Association organization, the British Legion, and various other matters of the sort, all make large demands on his time. Nevertheless the old open-air country life, though curtailed by the exigencies of a bureaucratic era, still persists as the ideal to be followed by all right-thinking country dwellers, young and old. Nor, and for this we may all be devoutly thankful, is so well-rooted a tradition likely to be upset by the edicts of any mere government.

The question is sometimes asked whether the effort—and it is a considerable one—to keep up the larger houses is after all worth while. "Why not sell the house for a school or an institute and the park to a timber merchant?" says the voice of the defeatist. "Or why not put yourself into the hands of the National Trust?"

"But why should I?" I, an owner, may well reply. "This house was built and designed for a family to live in; it is entirely unsuitable for any other purpose. This room, for instance, with its decorated ceiling, its delicate plaster work, its silk-hung walls and its contemporary furniture was created specifically as a drawing room; how could it exist as a classroom? These beech avenues and ornamental clumps were planted lovingly and carefully with an eye to the appearance they would make one or two centuries later. What is going to take their place when they are cut down and stacked away in the timber merchant's yard? And would the money which you suggest I might get in exchange for so much beauty be of any comparable value? As for the National Trust, through which by handing over possession and at the cost of throwing the place open to the public on so many days a week I would be allowed to remain in residence, I can only say that whereas the time may come when I and my like shall be put on show and made to live in segregated seclusion like Red Indians in a Reservation, that time is not yet."

But there is a further reason which in all probability would not be given, although it is the real one, for that reason derives not from the head but from the heart alone.

VOGUE—AUGUST 15

COLLEGE ISSUE

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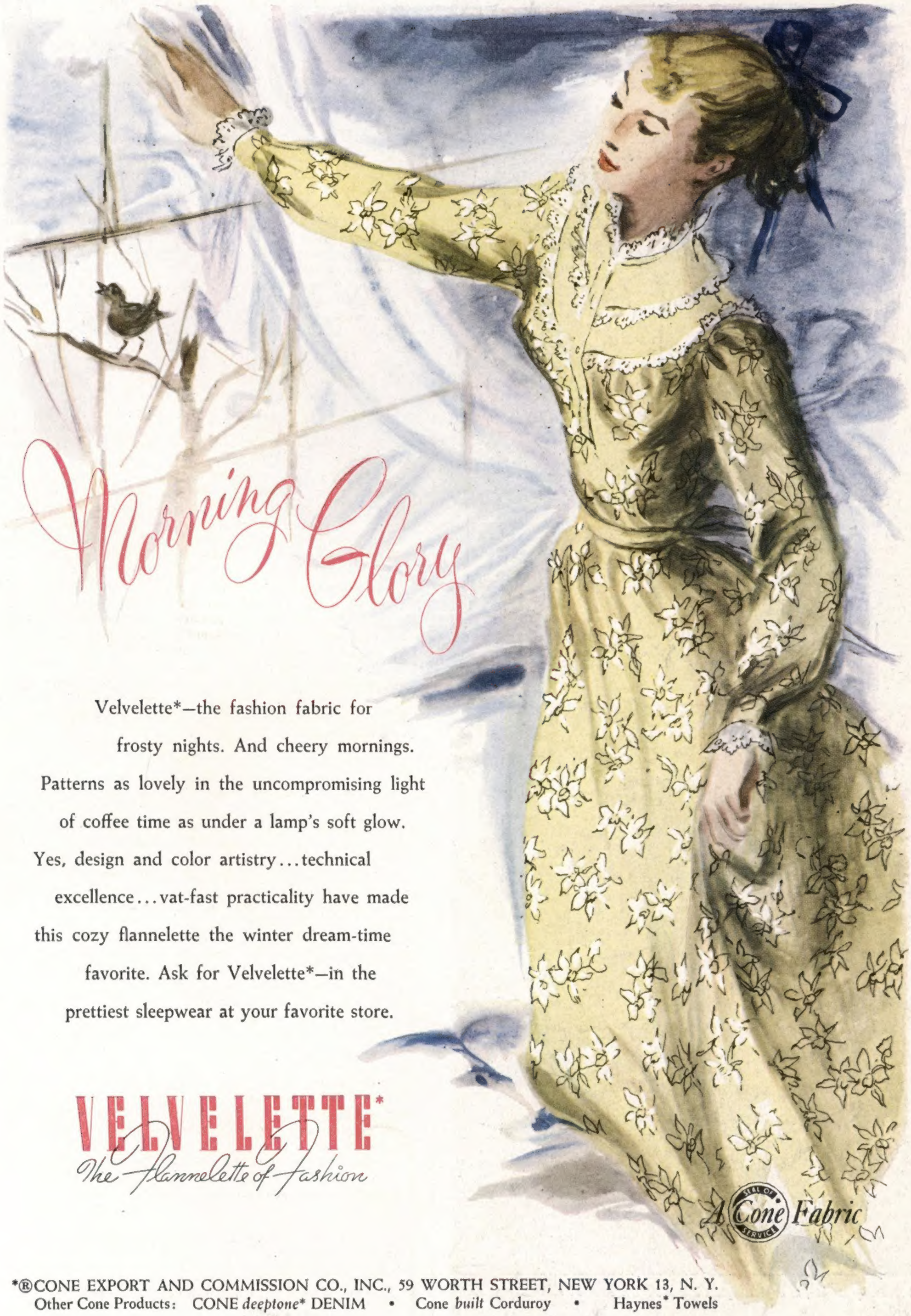

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